

BBC

DAVID WARNER The *Titanic*, *Time Bandits* and *Star Trek* legend revisits his adventures as the Doctor!

DOCTOR WHO

MAGAZINE™

BLOWING UP THE DALEKS!

Special effects genius Danny Hargreaves reveals the tricks of the trade!

REVENGE OF THE CYBERMEN

The Fourth Doctor takes on a bunch of tin soldiers!

ISSUE 488

August 2015

panini magazines

"When I died, I thought 'Oh, that's a shame.' I felt it would be too lucky to come back for a *third* time!"

FAN-TASTIC!

INGRID OLIVER tells us why Osgood will always be utterly devoted to the Doctor!

PLUS! We peep inside the world of *Doctor Who* cosplay!





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“It’s like somebody being allowed to be part of the show they love...”

LETTER FROM THE EDITOR

It’s not exactly an original observation, but football fans and *Doctor Who* fans aren’t really so very different. Both groups love to watch their heroes on a Saturday, and remain devoted through the good times and the bad. Both groups have a love of lists and statistics, and can recite moments from classic encounters which took place before they were even born. And then, of course, there’s the scarves...

Were you at Wembley over the weekend of 23 and 24 May? It must surely have been the biggest meeting between the two groups of fans in history! As the *Doctor Who* brigade made its way to Wembley Arena for the Symphonic Spectacular, next door Wembley Stadium was playing host to the end-of-season Play-Off Finals. Fans of Wycombe Wanderers and Southend United were mingling with devotees of the Doctor, as hot dogs and souvenir programmes were bought. While more and more fired-up fans poured out of Wembley Park tube station, the excitement was building, as we all prepared for an afternoon indulging in our favourite hobby. At times, it was difficult to tell who was a fan of what. Scarves! Everywhere!

As it happens, I was at Wembley on both days. On the Saturday I was at the Arena to enjoy the fantastic music of Murray Gold and to celebrate my beloved Doctor. And then, on the Sunday, I headed to the Stadium, to see my beloved Swindon Town get demolished 4-0 by Preston North End. Hmm. In many respects, that weekend gave me the same feeling that some *Doctor Who* fans get after watching *The Caves of Androzani* followed by *The Twin Dilemma*.

But anyway – back to the point. We all like dressing up, don’t we? I don’t mean in a *kinky* way (although whatever floats your boat); but there’s nothing wrong with a bit of hero worship. And at a basic level, there’s not really much of a difference between donning a floppy hat and scarf and putting on an England shirt with ‘Gerrard’ written on the back. Whatever happens on the pitch, we’ll be back next week – as Tom Baker once said, the wonderful thing about ‘fan love’ is that it’s *unconditional*.

This issue, we chat to Ingrid Oliver, who plays Osgood – perhaps the greatest personification of a *Doctor Who* fan within the show itself. Plus we take a look at the world of *Doctor Who* ‘cosplay’, and see how fans around the world have been enjoying playing their heroes.

As the saying goes – Happy Times and Places... *Tom*

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"It's a privilege to be making shows about which people care so much."

DAVID KING asks: If Matt Smith had stayed for another series, would it have gone differently? Would we have still seen Missy and Danny?

I got nowhere near planning for the series before Matt told me he was leaving. No, hang on, that's not true. Blimey, that's made a memory surface! I had a few scattered notions, and I think I talked Matt through them. I knew he was *probably* moving on, but until he confirmed it, I kept him in the loop. I probably hoped I'd lure him into staying. I think I talked about the Doctor questioning if he was a good man, and the presence of some other character (who became Missy, I suppose), who was trying to tempt him to a darker path. Oh, there's nothing harder to remember than the road not taken – which makes sense, I guess. But yes, I have some hazy memory of sitting in a restaurant with Matt, talking of good men and bad friends. It should be noted, however, that nights out with Matt tend to make for hazy memories...

MARTIN PAXMAN asks: Did you read the interview with John Nathan-Turner in *DWM* 487? If so, did anything he said resonate with your experiences of being in charge of *Doctor Who*?

Oh, so much. So many details! What was fascinating is that he wasn't reflecting back on his time on *Doctor Who*, he was just embarking on his final season. He was still deep in the good fight. How amazing that he was so full of insight and genuine enthusiasm as he headed into the last round. And what a season that was! There is a conventional wisdom that *Doctor Who* went badly off towards the end of its original run, and it's become a mainstay of panel-show banter that Sylvester McCoy was a rubbish Doctor. Well, like all conventional wisdom (and, some might say, all panel shows), that's baloney. Season 26 is terrific *Doctor Who*, on absolutely top form. Actually, it's one of my very favourites, and possibly the only classic season where I like every single episode. Sylvester and Sophie are charming and witty and utterly believable throughout, and look at those stories! *Battlefield*, *Ghost Light*, *The Curse of Fenric*, *Survival*. If you're a fan of the new show (do we still get to call it that?) and have never watched or liked the original run, give it a go. Not only will you love it, you'll see that the show we make now isn't so very different after all. And if you put *Survival* (written by the amazing Rona Munro, respect is due) next

The much-missed John Nathan-Turner: the final producer of *Doctor Who*'s original 26-year run.



to Russell's brilliant *Doctor Who* début, *Rose*, it's extraordinary how close they are. Go on, newbies (do we still get to call you that?), give Classic another go. It's all there, you know.

As for the man himself, I never met him. I liked his work very much, and having taken the job, I am amazed how much he achieved on so little money, and with damn-all support (disgracefully) from the BBC. He kept it going when I doubt anyone else would have been able to, or even cared enough to try. Hats off to a great producer.

... and yet, Mr Paxman (nice choice of name) that's not what you're asking, is it? I know your cunning game. I think you're trying to trick me into slagging off *Doctor Who* fans – and damn it, I will not.

Yes, it's true, that JN-T was the first boss of *Doctor Who* to have a tiny little number of (sort of) fans who were waging entirely ineffectual campaigns against him, in their twos and threes. Russell had a bit of that, and so do I. So what? Pick an online newspaper, go to the comments section below any story, read the ranting horrors there. It will turn your hair white. Dear God, who *are* those people? I don't know. I don't care. The fact is, you don't

judge the newspaper, or people in general, by the standards of those comments sections, so why would you judge *Doctor Who* fandom by the occasional attention-seeking ranter?

I've been a *Doctor Who* fan for most of my life. I've socialised among *Doctor Who* fans from long before I was involved in the show, and I still do (Tom's organising some drinks right now, and yes, this is a reminder). [On it – Ed] I have always found them to be clever, funny, articulate and more than usually friendly. And perfectly and humorously aware that knowing every detail about an early Saturday evening adventure serial is a pleasant but extremely daft thing to do. May it be daft forever. It is now, and always has been, a game for the civilised and kind. Lone exceptions don't change that.

I suppose, being honest – because we're all human and fragile – some of the blows do land. You know, when you're tired, in the dark watches of the night, when that hand is grasping for your ankle from under the bed. I guess it must have been hard for JN-T, sometimes, back in the day. I remember, not long ago, feeling a bit grim myself, about some vicious remarks. Stupidly and childishly, I'd let them get to me (ranters rejoice, your aim was true).

Neil Gaiman dropped me a gentle note. He said (something like), "They love your shows so much, they think they own them." I think the point – and the kindly admonishment – was that it's a *privilege* to be making shows about which people care so much, and that honour should take care of everything else. I've just sent that note back in time to JN-T – you can do that with Neil's letters, they come in special envelopes. I'm sure it will cheer him up, and make Season 26 even better.

There, look, it did the trick. Look at those amazing stories! Spread a little love, fandom, it always works.

ANDY GAFFNEY asks: Have you ever found yourself coming up with an idea you loved but knowing you couldn't use it without scandalising or traumatising younger viewers? (*The Big Bang* gag remains joyful!)

No. Because I JUST USE THE IDEA ANYWAY!!!
Laughs evilly, swirls cape, strides off into streetlamp and thereafter, casualty. **DWM**

If you have a question you'd like Steven to answer, email us at dwm@panini.co.uk with 'Ask Steven' in the subject line.

GALLIFREY & GUARDIAN



Joivan Wade, Peter Capaldi and Jenna Coleman start work on Episode 10.

PHOTO © REX

Rigsy: back to save the day?

With work on Episode 10 of the new series well underway, it's been confirmed that a familiar face will return in the story – Rigsy!

The young graffiti artist whose talents helped to save the world in

2014's *Flatline*, will once again be played by **Joivan Wade**.

The episode, which went before the cameras on Monday 8 June, is directed by **Justin Molotnikov**, a director whose previous credits include episodes of *Merlin*, *Atlantis* and *Da Vinci's Demons*. The script is written by another newcomer to the series,

Sarah Dollard. Her earlier work includes episodes of *Neighbours*, *Being Human* and *The Game*.

Sarah said, "Getting to play in the *Doctor Who* toy box is a dream come true. It's a total honour to contribute to a show that has brought me such joy as a fan. However, writing for Peter Capaldi and Jenna Coleman has presented a serious problem: some days I've been too excited to actually sit down and type!"

Another confirmed cast member for the next series is **Rebecca Front**. Rebecca will appear alongside Jemma Redgrave as Kate Lethbridge-Stewart and Ingrid Oliver as Osgood in Episodes 7 and 8, a two-part Zygon story written by Peter Harness, which recently finished shooting. Rebecca previously starred alongside Peter Capaldi in the BBC's political comedy series *The Thick of It*. She also appeared in two of Big Finish's *Doctor Who* audio stories: *The Mind's Eye* as Major Takol, and *The Jupiter Conjunction* as Patricia Walton.

Once recording for Episode 10 has finished, work will commence on Episodes 11 and 12, which will bring this year's series to a close, while Episode 9 will be the last instalment of the 2015 series to be recorded.

The new series of *Doctor Who* will begin on BBC One and around the world this autumn with a two-part story, *The Magician's Apprentice/The Witch's Familiar*, written by Steven Moffat. It will be followed by another two-parter, written by Toby Whithouse, while Episodes 5 and 6 are *The Girl Who Died* by Jamie Mathieson and Steven Moffat, and *The Woman Who Lived* by Catherine Tregenna. Full transmission details will be announced nearer the time.

Steven Moffat is awarded the OBE



Congrats, Steven!

Doctor Who's head writer and executive producer, Steven Moffat, has been awarded the OBE – Officer of the Most Excellent Order of the British Empire – in the Queen's birthday honours.

Steven began his television writing career in 1989 with the award-winning children's series *Press Gang*. He went on to create and write many more hugely successful shows, including *Joking Apart*, *Coupling* and *Sherlock*, and he co-wrote the script for Steven Spielberg's 2011 movie *The Adventures of Tintin*.

Steven's predecessor, former *Doctor Who* showrunner Russell T Davies, was also awarded the OBE for Services to British Drama in 2008.

Peter Capaldi stars in the BBC's Doctor Who Festival

BBC Worldwide has announced details of the official *Doctor Who* Festival which will take place at ExCeL, London, on the weekend of 13, 14 and 15 November 2015. Guests will include Peter Capaldi and showrunner Steven Moffat, and the Festival promises to offer fans an exclusive glimpse into how the world of *Doctor Who* is created.

Peter Capaldi said, "If having the world's favourite Time Lord back on screen every week isn't enough for you – and it's not for me – then the *Doctor Who* Festival in London is the place to

be. I'll be heading there in November to join the fun and if it's anything like the 50th anniversary event, then prepare yourself for total Time Lord mania."

Visitors to the Festival will be able to explore an array of backstage areas including theatre shows involving key talent, Interactive Workshops and 'the ultimate *Doctor Who* shopping village' offering photo opportunities and a vast range of merchandise.

Steven Moffat added, "I can't believe we're going to give away our secrets! This is the closest you can possibly get to finding out what happens on set and how this magical show is put together."

Ticket prices begin at £68.00 per day for adults and £32.25 per day for children. For details of how to book, visit: www.doctorwho.tv/events

Another opportunity to see both Peter and Steven will be at the first *Radio Times* Festival, a four-day event which will take place from 24-27 September. On Friday 25 September from 2.30pm-3.30pm there'll be a *Doctor Who* talk with Peter Capaldi, Steven Moffat and executive producer Brian Minchin. Later the same day, from 4.00pm-5.00pm, former showrunner Russell T Davies will discuss his career, including *Queer as Folk* and *Doctor Who*.

For details of how to book tickets for the *Radio Times* Festival, visit www.radiotimesfestival.com



DWM Music Special

■ The next DWM Special is devoted to the show's music and sound effects. 100 pages of all-new material explore the entire history of *Doctor Who* music, from Delia Derbyshire's earliest experiments through to Murray Gold's latest scores. *The Music of Doctor Who* is due to be published on 13 August priced £5.99.



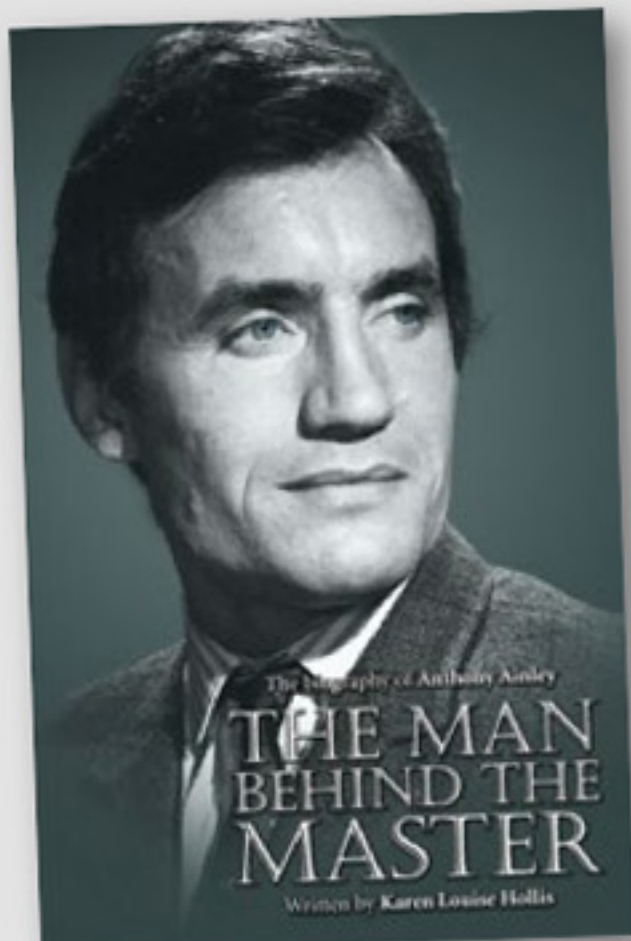
Lego Dimensions

■ *Doctor Who* is to become part of the Lego Dimensions Universe, the upcoming Lego action-adventure video game. The game will be available for the PlayStation 4, PlayStation 3, Wii U, Xbox One, and Xbox 360 from 27 September.

Make It Digital

■ *Doctor Who* is to form a major part of the new BBC Make it Digital Campaign, which tours the UK this summer. The tour will travel to 13 locations, beginning with Plymouth Hoe on 27 June. The event offers *Doctor Who* fans the chance to get to grips with coding by programming the Daleks on their quest to retrieve the Orb of Fates. For more details, visit www.bbc.co.uk/makeitdigital

Ainley Biography



■ A new biography of the actor Anthony Ainley, who played the Master throughout the 1980s, has just been released. *The Man Behind the Master* is available now from Fantom, priced £19.99. For more details visit www.fantomfilms.co.uk

Tegan rejoins the TARDIS!

January 2016 sees the return of the Fifth Doctor, Tegan and Nyssa in a brand new audio trilogy from Big Finish, with new stories set during the 1983 season.

"For the next Fifth Doctor trilogy, we're jumping back to the end of *Arc of Infinity*," script editor Alan Barnes tells DWM, "at the moment Tegan rejoins the Doctor and Nyssa on their travels – literally to that exact moment, in Amsterdam in the spring of 1983! That's where Jonathan Morris' *Waters of Amsterdam* begins – in which our reunited trio discovers something nasty in the city's canals,



requiring them to make a side-trip to the city's past, to make a house call on the famous artist Rembrandt himself..."

Alan believes that the gap between the TV stories *Arc of Infinity* and *Snakedance* has proven to be rich in opportunities for new adventures to be told: "What's quite startling about the gap, I think, is there's virtually no mention of Tegan's time away – and of course, in the interim, the Doctor and Nyssa have shared a huge number of audio adventures that Tegan has not been privy to! So there's an emotional gap to fill, as much as a chronological one."

In February, writers Simon Barnard and Paul Morris

make their debut in the *Doctor Who* monthly range with *Aquitaine*.

"The title comes from the name of the colossal spaceship the TARDIS lands on next," reveals Alan. "They're answering a distress call from the ship's computer: its entire crew has gone missing, and it can't remember why! This one's got a bit of a *Silent Running* feel, we think..."

The trilogy ends in March with *The Peterloo Massacre*, an historical adventure written by Paul Magrs.

"Paul wrote *The Lady of Mercia* for us a couple of years ago," says Alan, "but unlike that historical story, this one's got no comedic elements whatsoever. It's set in Manchester in 1819, when a workers' protest at St Peter's Field was brutally crushed by the authorities. It's a particularly bleak, harrowing moment in British history, and it's fair to say, this is a particularly bleak and harrowing play."

Meanwhile, it's been confirmed that Ingrid Oliver will return as Osgood in Big Finish's forthcoming audio drama *UNIT: Extinction* [see our interview with Ingrid on page 14 – Ed] The box set, which is released in November, also stars Jemma Redgrave as Kate Lethbridge-Stewart. For more details visit www.bigfinish.com

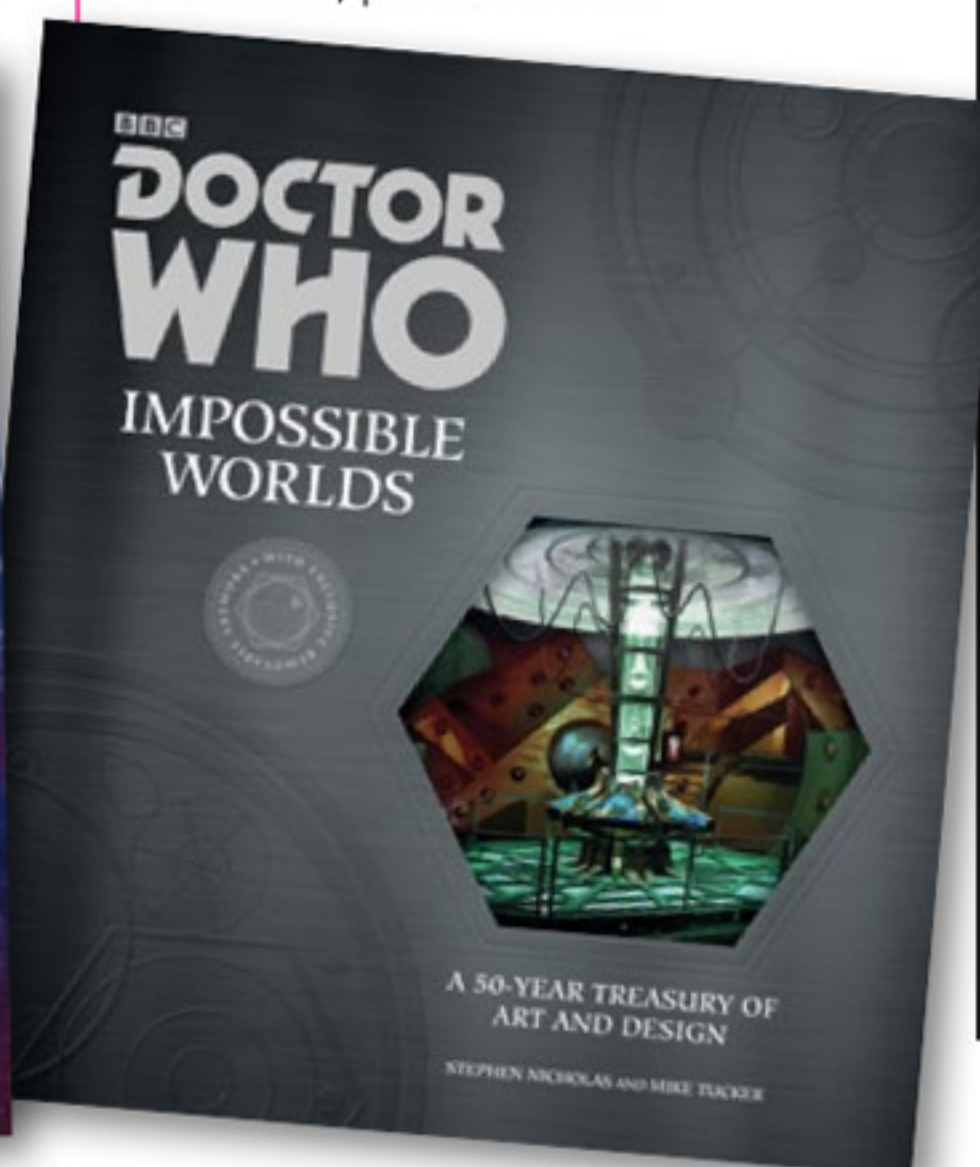
The Doctor's private letters - revealed by BBC Books!

Two new *Doctor Who* titles are on their way from BBC Books this autumn.

Doctor Who: The Time Lord Letters – edited by Justin Richards – is described as 'a unique collection of over one hundred letters, notes, and jottings both by and to the Doctor – correspondence by turns entertaining and inspiring, funny and flippant, brilliant and incredible. From the Doctor's plea to the Time Lords to help end the War Games, to an extract from the written defence he submitted at his subsequent trial; from his application for the post of Caretaker at Coal Hill School, to his apology to the Queen for missing dinner; from telepathic messages to the

High Council on Gallifrey, to his famous letter to Santa Claus – like the Doctor himself, the mood can change in an instant.' The book is published on 24 September priced £20.00.

Doctor Who: Impossible Worlds by Stephen Nicholas and Mike Tucker is a lavish celebration of the design of the television series. The book showcases the work of the *Doctor Who* art department in detail, from its earliest episodes to the present day, and features hundreds of models, sketches, storyboards and concept artworks, many never seen before. The book will be published in hardback on 29 October, priced £35.00.



New BBC Audio Series

An exclusive new series of stories from BBC Audio featuring the Twelfth Doctor and Clara begins this year.

The four connected adventures are linked by a story arc featuring members of the Winter dynasty. The first release, out on 20 August, is *The Gods of Winter*, written by James Goss and read by Clare Higgins. This will be followed by *The House of Winter* by George Mann on 1 October; *The Sins of Winter* by James Goss on 3 December; and *The Memory of Winter* by George Mann on 4 February. The CDs will cost £9.25 each.

There are also more talking books on the way. Terry Molloy reads *The Curse of Fenric* by Ian Briggs, which is released on 5 November, while the spin-off novel *K9 and Company* by Terence Dudley, read by John Leeson, is out on 3 December. Both CDs have an RRP of £20.00.



In time, in space... in another place! It's our round-up of what the cast and crew of *Doctor Who* have been up to...

COMPILED BY **DOMINIC MAY**

Genisys of the Cyborgs

■ More details about 'Tim', the character **Matt Smith** plays in the forthcoming movie *Terminator: Genisys* will be revealed on 3 July. The CW has ordered a full series of *DC's Legends of Tomorrow*, due in 2016, in which **Arthur Darvill** as time traveller Rip Hunter adopts an East London accent. During a 21 May webchat Arthur said, "... it's definitely a new challenge and a new type of character for me to explore." In further superhero/cyborg news, *The End of Time's* **David Harewood** plays Hank Henshaw, head of the Department of Extra-Normal Operations, and ultimately to become Cyborg Superman, in CBS' upcoming *Supergirl*.

Amy/Rory Short Circuit

■ **Karen Gillan's** directorial debut *Coward*, winner of the LA IFS Film Festival's Best Independent Short on 22 May, will screen during the Edinburgh International Film Festival on 19 June. Karen has a small role in forthcoming American financial crisis picture *The Big Short* starring Brad Pitt, while director James Gunn has confirmed she can keep her hair when she reprises Nebula in *Guardians of The Galaxy 2*. **Arthur Darvill** stars as Mel in steampunk 1940s film noir thriller short *Captcha*, available via www.wearecolony.com/captcha/film/



Arthur Darvill in *Captcha*.

Tennant Therapy

■ **David Tennant**, currently playing Kilgrave in Netflix's forthcoming *Marvel's A.K.A. Jessica Jones*, will star as renowned 'Acid Marxist' Scottish psychiatrist R.D. Laing in *Metanoia* filming in Cologne and London during the first quarter of 2016. He says, "This is a wonderful opportunity to celebrate and discover this important man and I am honoured and thrilled to be involved in telling this story." *Gracepoint*, the American adaptation of the ITV drama *Broadchurch* in

which David stars, is now out on DVD on RLJ Entertainment's Acorn label.

Jenna at the Polo

■ Polo fan **Jenna Coleman** watched a charity match at the Audi Polo Challenge at Coworth Park on Saturday 30 May, later attending a party held by the sponsors of the event, where she chatted to guests including Prince Harry.

Guilty Remnants

■ **Christopher Eccleston**, was among the Savoy Hotel guests at the South Bank Sky Arts Awards on 7 June (broadcast 10 June). He commenced filming Series Two of HBO's *The Leftovers* as Reverend Matt Jamison on 13 May in Austin Texas, the characters having relocated in Season One's aftermath.

Nan Returns

■ **Catherine Tate** as Kirsty Henderson opposite **Mark Gatiss'** Steven Crosswell was seen by 610,000 viewers in More 4's live election night broadcast of *The Vote*. Catherine recorded two new

BBC One *Catherine Tate's Nan* Specials as Joannie Taylor on 12 and 19 June for 2016 broadcast, which she revealing during *The Paul O'Grady Show* on 21 May.

The Sign of Four

■ At the BAFTA Television Awards, **Steven Moffat** reported *Sherlock* Series Four will not now record until spring 2016 with broadcast therefore likely in 2017. **Douglas Mackinnon** directs the one-off 90-minute *Sherlock* Victorian Christmas Special. Executive producer (and former agent to **Terry Nation**, as well as being Steven's mother-in-law) **Beryl Vertue** gives the Lifetime Achievement Keynote address at the Edinburgh Television Festival on 27 August. Milk's **Murray Barber** and Real SFX's **Danny Hargreaves** presented the *Award Winners Masterclass: VFX on Sherlock* at the University of South Wales on 18 May. BBC Arts Online (available on iPlayer) features **Mark Gatiss** (lately having played Dettweiler in *Victor Frankenstein* due out on 2 October) discussing James Bond with **Matthew Sweet** in *Premium Bond*, for *The Genius of British Cinema* season.

On the Box

■ C4's eight-part *Humans* arrived on 14 June, commissioned by **Piers Wenger** and **Beth Willis**, with **Tom Goodman-Hill**, **Colin Morgan** and **Gemma Chan** in a parallel

Jenna Coleman at the Audi Polo Challenge at Coworth Park.



© JAB PROMOTIONS/REX, SHUTTERSTOCK

present in which robotic servants known as Synths transform the way we live. **Billie Piper**, reborn as Lily in *Penny Dreadful* Series Two, appeared on C4's *Alan Carr: Chatty Man* on 15 May. **Paul McGann** narrated BBC One's recent three-part *Shark*. **Sheridan Smith** gave another likely BAFTA-nomination performance as Lisa Lynch in BBC One's *The C-Word* on 3 May.

Tom's Fungus

■ **Tom MacRae** has written a live action mixed with animation four-part adaptation of Raymond Briggs' *Fungus the Bogeyman* for Sky1's 2015 Christmas schedule directed by **Catherine Morshead**. Her work on C4's *No Offence* lately aired, featuring **Paul Kaye**, **Keeley Hawes** and **Marc Warren**. **Phil Collinson** produces and **Richard Clark** directs ITV Encore's three-part exorcism drama *Midwinter of the Spirit*, shooting in Hereford starring **Anna Maxwell-Martin** as single mother vicar Merrily Watkins. During February **Jemma Redgrave** recorded period drama *Love & Friendship*, adapted from Jane Austen's *Lady Susan*.

Torchwood Trio

■ **John Barrowman**, who cancelled a scheduled 12 May *Lorraine* appearance after losing his voice, hosted *An Evening with John Barrowman* at Las Vegas' South Point Hotel on 20 June. **Eve Myles** will complete various challenges in Snowdonia on 11 July for *Tree of Hope* fundraiser *Dewi's Dreams*. **Gareth David-Lloyd** completes a tour as *Twelve Angry Men's* Juror Number 12 on 27 June.

Quickies

■ *VE Day 70: A Party to Remember* on 9 May included contributions from **Bernard**

Cribbins, **John Simm**, **Richard E Grant**, **Katherine Jenkins** and **Julia Sawalha**. **Freema Agyeman's** character in *Sense8* (available via Netflix) is named Amanita. On 20 May **Bonnie Langford** promoted her *EastEnders* 26 May début as Carmel Kazemi on *This Morning*. **Neil Gaiman**



Bonnie Langford arrives in Walford as Carmel Kazemi in *EastEnders*.

was Australian non-classical string quartet FourPlay's special guest at the Leicester Square Theatre on 5 June. **Yasmin Paige** lately played Belle in Eugene O'Neill's *Ah, Wilderness!* at the Young Vic. **Stephen Wyatt's** new play *Told Look Younger* is at London's Jermyn Street Theatre until 4 July.

Obituary

■ **Bob Hornery**, who played the Pilot in *The Horns of Nimon*, died on 26 May aged 83. Belatedly we report the loss of **Nik Zaran** (Lieutenant Sorba in *The Space Pirates*) on 3 January 2014. **DWM**



Matthew Sweet and Mark Gatiss enjoy a cocktail (shaken, not stirred) in *Premium Bond*.

Remembering John Nathan-Turner, fun at the Symphonic Spectacular and loving the DVD range... it's your letters!

Last issue, **DWM** printed a previously unpublished interview with the man who produced *Doctor Who* throughout the 1980s: John Nathan-Turner. And we received a lot of mail on the piece...

JN-T REMEMBERED

I want to thank you for publishing the wonderful interview with John Nathan-Turner, conducted by Adam Stephens and Matthew Brookes. The 'JN-T era' of *Doctor Who* was a vibrant, varied, and sometimes controversial decade, and the producer unfortunately took the brunt of criticism from a small group of hostile 'fans'. As the interview revealed, though, John Nathan-Turner – despite perhaps feeling a little weary after working 10 years on the same series – still held *Doctor Who* in great affection.

It was lovely to hear that he still appreciated the fans, and judged them individually. It was also nice to see the more 'laid-back' JN-T. No Hawaiian shirts or showbiz bluster here – just a friendly, relaxed conversation with honest, and sometimes surprising, revelations. Every era of *Doctor Who*

has had its peaks and troughs, and the 1980s were no exception, but I have always been a fan of Nathan-Turner's work on the show. Last month's interview has made me appreciate the great man just a little bit more.

Towards the end of the interview, Adam asked JN-T what he would like to be remembered for. I propose that we remember John Nathan-Turner for being the man that kept *Doctor Who* alive, during its most difficult time.

CORY EADSON EMAIL

I would like to say that I thoroughly enjoyed the rediscovered interview with John Nathan-Turner in **DWM** 487. It was really interesting to hear his views on what *Doctor Who* was to him at the time and some of the problems both he and the show faced. Thanks ever so much for letting us hear from a much-missed member of the *Doctor Who* family once again.

JOSHUA REID EMAIL

I have to congratulate both **DWM** – for publishing the interview – and Adam Stephens and Matthew Brookes for the fabulous long-lost interview with John Nathan-Turner. The words were fantastically interesting, and it was a page-turning read. Poor JN-T didn't know the horror that would befall the show only a few months later, when *Doctor Who* was cancelled.

If only John was here today to see the show's success. He was kind,

JN-T on location for 1984's *Resurrection of the Daleks*.

STAR LETTER

What a fascinating interview with John Nathan-Turner in **DWM** 487. From the mid-80s onwards, interviews with JN-T tended to find him rather guarded and non-committal (presumably a reaction to the personal attacks directed at him from a small, but very vocal, section of *Doctor Who* fandom). Here, he appears to be rather more relaxed and reflective. It's a nice reminder that, although there's plenty of evidence he was a flawed character (both personally and professionally), he also had many positive traits. For example,

DERRICK SMITH EMAIL

Derrick's letter wins him a copy of *We are the Daleks*, a new full-cast audio adventure starring Sylvester McCoy as the Seventh Doctor. It's available on CD price £14.99 or download price £12.99 from www.bigfinish.com



foolish, tempting, and cool. And that was John Nathan-Turner.

BEN TUMULTY EMAIL

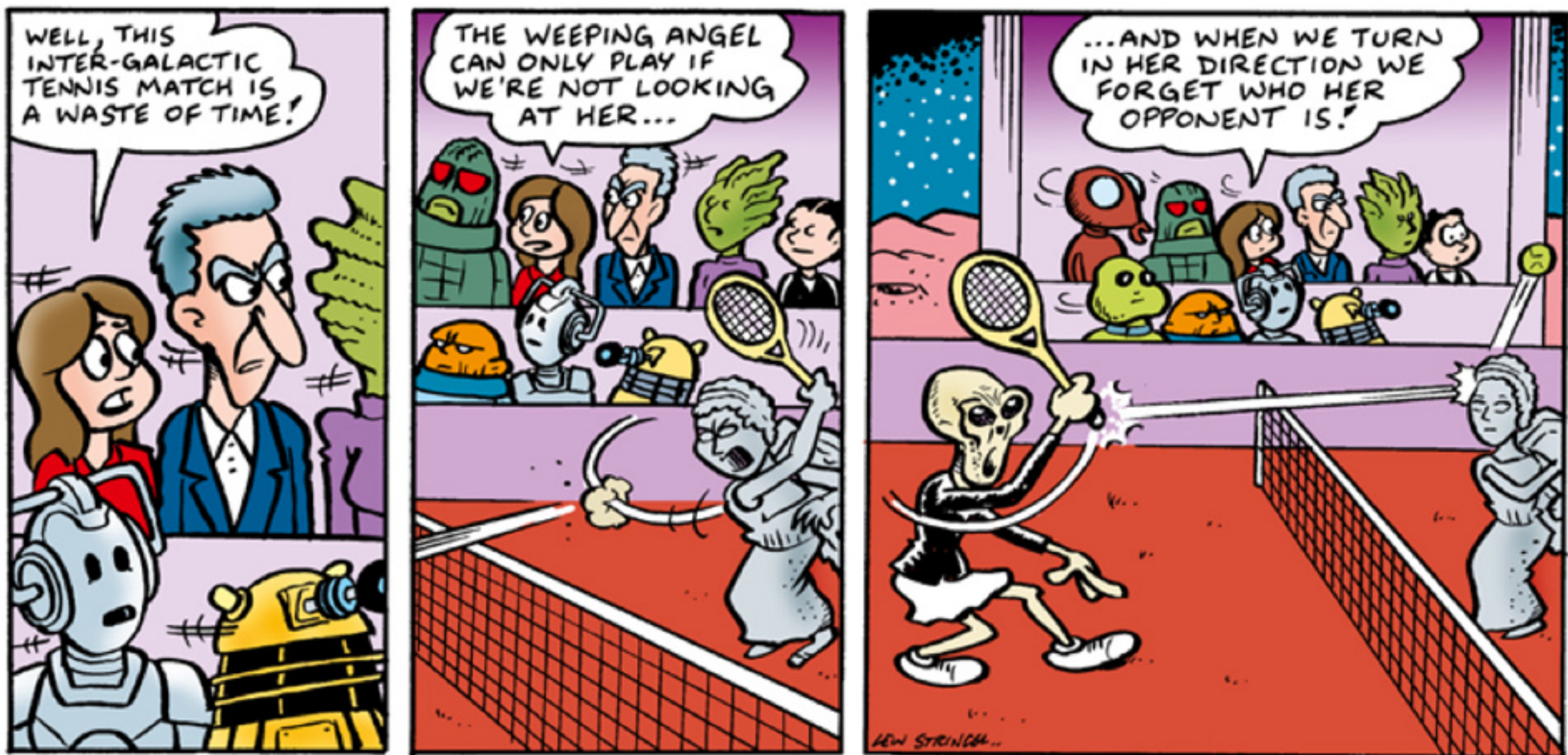
Congratulations on uncovering such a fascinating interview with the late John Nathan-Turner. He came across as a thoughtful and interesting man. His comments regarding *The Ultimate Adventure* stage play that dismissed the possibility of Lis Sladen's involvement revealed attitudes of the time that are sadly all too prevalent, even today.

Pertwee's starring role at 70 was a given, yet at 43 Sladen's participation was clearly unthinkable! It's only fitting that she went on to reprise her role as Sarah Jane well into her sixties on primetime television. While JN-T made a vast contribution to *Doctor Who*, he could never be accused of being a progressive.

JOE CASSELS SUFFOLK

We're glad so many of you enjoyed the piece – thanks again to Adam Stephens and Matthew Brookes for allowing us to publish it.

THE DAFT DIMENSION by Lew Stringer



SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

THE ROUTE OF EVIL

I've just been reading Alan Barnes' *Fact of Fiction* on *The Dalek Invasion of Earth* [**DWM** 487] and in particular Barbara's journey from the transport museum. The dust cart is apparently blown up somewhere between Edgware and Stanmore on the road to St Albans. The problem is, if you're going from Edgware to St Albans, Stanmore is in the wrong direction – and anyway, if Barbara was driving up the A5 from Central London, the obvious route is to join the M1 at Cricklewood. Lucky for her pupils that she wasn't a Geography teacher!

MITCHELL SANDLER EDGWARE

VHS NOSTAGIA

I am one of those fans who grew up in the 1970s/80s and loved the advent of *Doctor Who* VHS and DVD releases. I fondly remember visiting my local BBC shop to see what was new on release and to be able to revisit some of the Doctors I was too young to see on TV. The recent articles on the video and DVD releases of *Doctor Who* have been excellent, and really struck a note with me, as it was these releases that opened the series up to me and brought the series to life. I still watch my trusty old VHS tapes and in some ways enjoy them more than the newer re-jigged DVD versions. Thank you for bringing to light just how much time and effort went in to bringing our favourite show to video and DVD.

PHILIP HAWTHORNE BELFAST

MASTERFUL!

I was delighted to find Roger Delgado front and centre on the cover of the recent publication *The Essential Doctor Who: The Master*. As the role's creator, in a part that was specially created with him in mind, he will always be, in

my opinion, the ultimate Master. While there are no archive **DWM** interviews with Roger to draw upon, the in-depth reminiscences of Terrance Dicks, Katy Manning and Richard Franklin painted a wonderful picture of an iconic and charismatic actor and a true gentleman. Indeed, reading their interviews whetted my appetite for a full-blown UNIT issue – fingers crossed one is in the pipeline for the not too distant future

MARTYN P JACKSON CRAMLINGTON

PAINTING A PICTURE

Having read through *The Art of Doctor Who* in one sitting, I must congratulate all those involved in creating this issue. As the creator of a podcast dealing exclusively with *Doctor Who* comics, the articles covering the history of *Doctor Who* in printed media were well-researched and informative with excellent illustrative examples for referenced points. The other articles were just as enlightening and show just how crucial art is to *Doctor Who* in all of its media outlets.

JEREMY BEMENT EMAIL



I loved the new **DWM** Special *The Art of Doctor Who*, and was particularly astounded to see that the great Ron Turner had not only made a return to the Dalek strip in the 1990s, but that the great man had lost not a jot of the sublime brilliance that had illuminated his strips in the 60s. Sadly the article was slightly vague on when this actually happened. Is it possible for you to provide the **DWM** issue numbers so that I can track down these back copies? *I must have them!*

FINBARR O'KEEFFE READING



No problem, Finbarr – Ron's final, brilliant Dalek strips appeared in **DWM** 249-254. And talking of Dalek art...

COVER STORY

I just wanted to say how great **DWM** 487's cover is! The Daleks, invading London – that's exactly how the invasion would have looked. For obvious reasons, we don't see that side of it in the original television serial, so it's fantastic to see it come to life from a different angle all these years later.

While on the subject, **DWM**'s covers have been getting better and better recently. Issue 486 was like a movie poster, which is appropriate as *Damaged Goods* felt like the perfect *Doctor Who* movie – albeit on audio. Can't wait to see what you come up with next!

CHRISTOPHER OWEN EMAIL

SPECTACULAR SHOW

Thanks to **DWM**, on Sunday I attended the *Doctor Who* Symphonic Spectacular at Wembley. What a show. Peter Davison was the perfect host; the orchestra, choir, soloist and conductor were faultless; and the lighting, clips and monsters

@DWMtweets

Join other **DWM** readers on Twitter!

■ @keither909 I was surprised by how much I enjoyed *The Space Pirates*. I'd even go so far as to call it underrated.
■ @FezMaster2014 Brilliant interview with the late JN-T in **DWM** 487. Great to get an insight into the working of one of *Doctor Who*'s most influential figures.
■ @BlaineCoughlan Just heard the full version of Peter Capaldi's *Doctor Who* theme by Murray Gold. I wish they'd use the 'middle eight' on TV!
■ @hellothisisvan Ulit reading **DWM** 487 I had no idea Verity Lambert wanted Pamela Franklin to replace Carole Ann Ford. What a great might-have-been!

Add #dwmgalaxy to your Tweet, if you want to be included in the next issue...

were perfect. Sitting 10 feet away from Peter Capaldi wasn't bad either...

EUGENE SMITH EMAIL

Huge congratulations to all involved in the recent *Doctor Who* Symphonic Spectacular tour, both on stage and behind-the-scenes. The combination of Murray Gold's brilliant music performed live by the BBC National Orchestra of Wales and BBC National Chorus of Wales, a big screen showing well-edited clips from the show, and live monsters in the arena made for a truly magical night in Leeds.

Peter Davison (my Doctor!) was a brilliant host, and the banter between him and conductor Ben Foster was another highlight. Special mention must also go to the actors inside the monster suits, it was great to see Daleks, Cybermen, Silurians, Whispermen, an Ice Warrior, and Judoon up close, and the Silence and Foretold are even more scary in real life than on screen! And ►

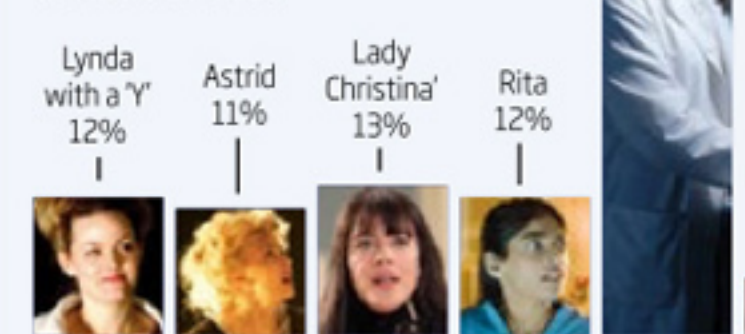
THE PLANET OF DECISION!

It's clear to see that Osgood was a huge fan of the Doctor. But was she the biggest fan of the Doctor that we've seen in the series? What about that other UNIT scientist, the ever-enthusiastic Malcolm, as seen in 2009's *Planet of the Dead* ("I love you! I love you!"). And what about LINDA (from 2006's *Love & Monsters*) – a group fanatical about finding out as much as it could about the Time Lord? Out of Osgood, Malcolm and LINDA, who do you think was the Doctor's biggest fan? Once you've decided, place your vote at:

tinyurl.com/dwm488pod

We'll reveal the winners in **DWM** 490. There are no prizes – it's just for fun!

In **DWM** 485, we asked you which potential companion you would most like to have seen join the Doctor on his travels. Osgood was the runaway winner, with nearly half the vote. Lady Christina came second, with Rita and Lynda Moss joint third, and Astrid Peth fifth. Journey Blue trailed behind in last place, her dreams of TARDIS travel dashed.



WHOTUBE

You Tube This month's pick of *Who*-related videos on YouTube.com



Nine-year-old Presley interviews Karen Gillan at 2015's Denver Comic Con about *Doctor Who*, *Guardians of the Galaxy* and a lot more besides. Go to: tinyurl.com/KarenTalks



Could a real-life Time Lord really exist? That's the question posed this irreverent (and only slightly annoying) fan video from the self-styled 'Film Theorists'. Go to: tinyurl.com/WhoTheorists



The scene where the Doctor and Handles land on the Cybermen's spaceship in *The Time of the Doctor* is reimagined by talented fans as a Lego video game! Go to: tinyurl.com/DocLego



While Matt Smith, Alex Kingston and Freema Agyeman attend a convention in Brisbane, David Tennant and Billie Piper are guests in Philadelphia – but which is best? Go to: tinyurl.com/DavidVMatt



The *Doctor Who* Fan Show's Christel and her chum challenge themselves to drop as many *Doctor Who* episode titles into their conversation as possible! Go to: tinyurl.com/TitleChallenge

◀ it was also great to see young kids terrified of the Daleks, just like I was at their age!

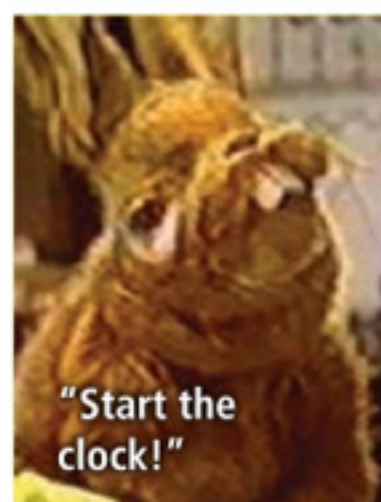
DAVE JOHNSON SHEFFIELD

I went to the Symphonic Spectacular in Leeds, and for me, it summed up why I've always loved *Doctor Who*. The music was captivating and completely immersive, with personal favourites being both *Song of Freedom* and *Vale Decem*. The monsters were wonderfully eerie, Peter Davison was hugely entertaining, and Ben Foster and his wonderful orchestra deserve a lot of credit for the extraordinary amounts of hard work they put into making this concert so amazing. It all made me feel very emotional about *Doctor Who*, and that perfectly demonstrates why I'm proud to be a fan. Spectacular in every sense of the word!

RYAN POLLARD MARDEN

I chose to see the *Symphonic Spectacular* at Birmingham's NIA. The show lived up to what I felt was a great afternoon. Having watched previous shows from the Royal Albert Hall on TV, this new show had me hooked from the beginning. Peter Davison laid on the humour and the music was first class. I hope that this becomes a regular show and is allowed to demonstrate what a great programme the BBC has. Well done to all involved and thank you for making it such an enjoyable day.

IAN BRANCH BIRMINGHAM



While at the Symphonic Spectacular, I noticed an uncanny likeness between the Foretold and that 70s puppet hero, Pipkin's Hartley Hare...

JONATHAN BURNSIDE EMAIL

ON TARGET

I just wanted to say how delighted I was to read in *DWM* that BBC Books is to publish *The Pirate Planet* at long last. How fantastic and so long overdue! However, I would like to ask one thing of the person in charge of making the decisions about the covers. I realise that someone in marketing thought it would be a jolly good idea to attract some Douglas Adams fans by doing something with *Shada* that looked a little similar in style to his other novels, but let's be honest, the majority of these books are bought by *Doctor Who* fans, who I imagine would love a great piece of art by one of Target Books' favoured artists. How good would that look? Amazing. It may even attract *Doctor Who* fans who aren't as familiar

with the old stories as they are the new ones.

ANDREW TURNER EMAIL

MEETING PETER

My partner and I have been life-long fans of *Doctor Who*, even though we were children of the 'wilderness years'! Living in Cardiff, we have met Peter Capaldi many times, and I can honestly say what a lovely, genuine man he is. We recently saw Peter with the lovely Ingrid Oliver during a break in recording the new series, and he actually held our little boy, Quinn! What a story to tell him when he is older!

GUY, EMMA AND QUINN EMAIL

COME BACK, SUSAN!

Upon reading in *DWM* 487 that Peter Capaldi would love to see Carole Ann Ford return as Susan, I felt I had to vent my excitement at this potential occurrence by putting my thoughts in writing. In the aftermath of the Time War, would not the Doctor have sought his granddaughter – who presumably is happily living in a post-Dalek invasion London in our near future?

DOUG SIMS EMAIL

REMIND US AGAIN...?

It has come to light that at a high level meeting at the BBC, serious concerns

have been raised about Steven Moffat's most recent project, the hugely expensive *Doctor Who* spin-off series *The Silence: Adventures in Time and Space*. The corporation had believed the series, now midway through its third season on BBC One, would be a surefire hit, but the viewing figures have been abysmal as people keep forgetting it's on, and those who do catch it then immediately forget they've seen it. BBC Worldwide is also said to be very concerned about the DVD sales: so far, not one unit has sold, and several thousand box sets are gathering dust in a warehouse in Hounslow as distributors keep forgetting to send them out to the shops. Could this misstep be the end for Moffat's career?

TONY INGRAM EMAIL

Sorry, what was that again...? *DWM*

ON THIS MONTH... 15 YEARS AGO

It's June 2000, and in *DWM* 293, readers fantasise about *Doctor Who*'s return...

McGANN'S THE MAN!



At a time when a new *Doctor Who* on TV seemed like an impossible dream, *DWM* published the results of a poll asking readers who they'd like to see as the Doctor, should the series ever return. Paul McGann was the winner, with 27% of the vote, with other popular choices including Ian Richardson, Rowan Atkinson, Alan Davies and Richard E Grant. Reader Nicholas Halliday echoed the sentiments of many: "I want to see more of the Eighth Doctor before I hear of the Ninth..."

PRODUCER CHOICE

Meanwhile, the results of who readers would like to see produce a potential new

series were also revealed. Joint first were Verity Lambert and Russell T Davies, with several fans suggesting they could produce the show together. Other suggestions included Big Finish Productions (3rd), Mark Gatiss (4th), and *The Curse of Fatal Death* writer Steven Moffat (8th). Which just goes to show how smart *DWM* readers can be in their predictions...

FRY IS... WHO?

However, new *Doctor Who* was being developed for the BBC... an adventure called *Death Comes to Time* for Radio 4. As *Gallifrey Guardian* reported, 'Recording is currently scheduled for October; the only actors definitely appearing are Sylvester McCoy, Sophie Aldred and comedy actor Stephen Fry in a very important role...' Stephen said, "I can't tell you what part I play or what happens in it, because I would be assassinated if I did." As it turned out, he *didn't* play an incarnation of the Doctor. Maybe one day...?



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The Twelfth Doctor is impressed with Osgood in *Death in Heaven*.

SO FAR... OSGOOD!

DWM goes on set of the new series to meet Ingrid Oliver, returning as the Doctor's biggest fan Osgood – back from the dead!

INTERVIEW BY **GRAHAM KIBBLE-WHITE**

It's Tuesday 2 June 2015, and an early morning shoot for Episodes 7 and 8 of the next series of *Doctor Who*. We're at a former Royal Navy Propellant Factory in Caerwent, Wales, which is now an army training facility – and featured as a location in *Captain America: The First Avenger*. The complex feels near-derelict, almost artfully gone to seed with paint luxuriously unfurling from the walls and doors, while maudlin felt-tip graffiti captures the faded frustrations of squaddies who, presumably, sat in these rooms for hours upon end, waiting for something to happen.

Something is happening. Unbelievably, Osgood is here! Back from the dead... somehow. And so is a shape-changing Zygon, the monster that debuted in 1975's *Terror of the Zygons*, before making a long-overdue return in 2013's *The Day of the Doctor*. It stalks through a corridor, looking for something...

We're not permitted to share any more details for now. *Doctor Who*'s secrets must remain just that.

A couple of hours later, we're in a scruffy office room, with maps and heraldic shields slung along one wall. Against another, a buffet lies abandoned. Sandwiches starting to curl. Pastries. Oh, the biscuits!

Ingrid Oliver has been pacing the floor, determined she's not going to ruin her lunch. But within the span of mere minutes, she's peeped under the peeled-back clingfilm – just for a kind of stock-take – and then, stepped away again. A moment later, another look and almost unconsciously, a *pain au chocolat* goes. A few more paces here and there – and then a chocolate bourbon. Then a digestive.

We've been doing precisely the same (mainly sausage sandwiches) so it's something of a relief when temptation is finally removed, as we're ushered into a more formally appointed room to sit down and chat about Ingrid's *Doctor Who* comeback as UNIT scientist, Osgood.

It's a month on from the announcement that, despite the character's demise at the hands of Missy last year, she's returning to the show. Now she's wrapped for today – but still can't quite believe she's truly here.

"When I died, I was like, 'Oh. That's a shame. That is a shame.' I really didn't think I would return," she says. "I felt it would be too lucky to come back for a third time."

Ironically, it was Osgood's demise in *Death in Heaven* that underlined how well-loved she had become by *Doctor Who* fans. It was something of a revelation for Ingrid, who recalls: "The night that episode aired, I wasn't in. I can't watch myself on TV, so I deliberately made the decision to go out. And then I got a text from my agent saying, 'Oh my God, you're trending on Twitter!' It was *absolute insanity* to me."

It's not that the season finale wasn't packed with incident (Cybercorpses, including the Brigadier, rising from their graves; the Doctor surviving a plummet from a crashing plane; Missy being apparently disintegrated), it's that Osgood's fate somehow seemed to resonate more than anything else.

"I didn't even think people would necessarily know what the character was called," admits Ingrid, "or that they had had time to really care about her. So to hear it was trending... and then my agent sent me over a couple of tweets, which were written in that brilliantly over-emotive way teenage fans do. 'YOU'VE KILLED MY BAE! MOFFAT, YOU BASTARD!' We were laughing about it, but it was also such a nice feeling."

"I felt, 'Good! I'm glad other people are upset that I'm dead, because *I'm upset!*' It was overwhelming, actually."

And to cap it all off, now **DWM** is making Osgood its cover star. Ingrid literally shrieks when we break the news. "MY GOD! That's brilliant. That's so lovely... although... well, I'll wait. I'll believe it when I see it." That note of caution is a permanent fixture: "I always assume the worst, because you have to keep yourself sane." Despite that, Ingrid Oliver is still able to savour the moment. "The other day I got to pose for my 'iconic' photo. I was, 'Yes! This is what I've been waiting for!' It's so exciting – I don't take it for granted. Genuinely, every day I'm thinking, '*This is brilliant!*'"

At this point, Ingrid is leafing through a copy of last month's issue, getting the general feel of what it's going to be like to 'own' (in the winning sense, rather than acquisition) an issue of **DWM**. "Barrowman," she says matter-of-factly as she scrutinises the Big Finish advert for *Torchwood* audio dramas on page 59. "I've kissed him – you know that, yeah?"

This was in 2012, as part of a sketch on *Watson & Oliver*, Ingrid's comedy show with Lorna Watson. "Lorna was obsessed with him from the musicals – I thought he was very handsome – so we wrote a special song for him to do as the finale of episode one. We even wrote in a line about *Torchwood*. He was so game, it was amazing. We ended up doing not a duet, but a three-et, me and Lorna vying for his attention. He was hysterical."

Now she's looking at the comic strip. We mischievously torment her that, at some point, perhaps Osgood might appear in that too. "Oh my God. Don't. Don't tease me. That would be amazing."

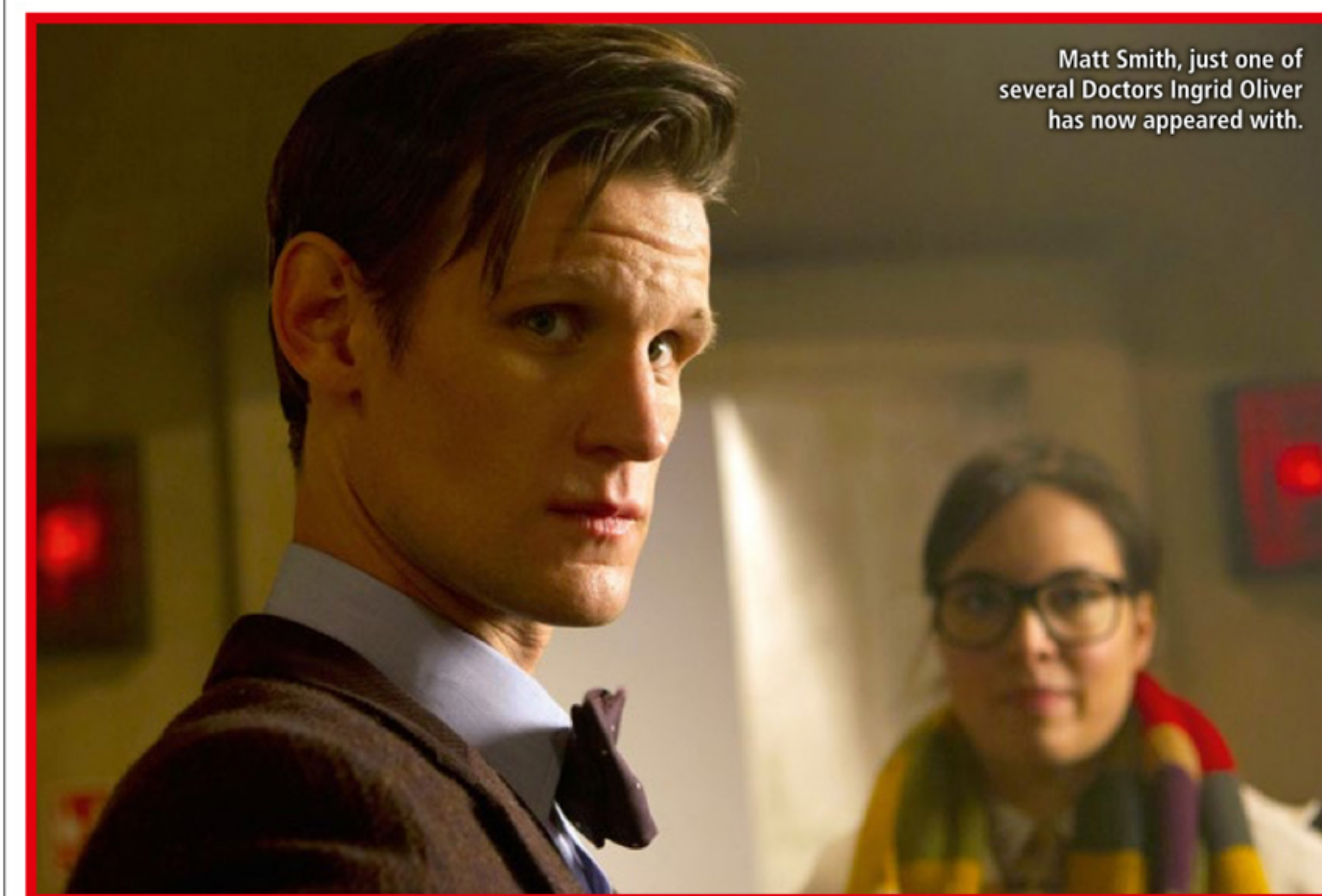
Ingrid's taken by the sheer number of words and detail on every page of **DWM** – but not necessarily surprised. "I totally understand it. *Doctor Who*'s such a huge canon, it's been going for so long, there's always something to write about."

Although she most definitely gets it, there isn't a pastime in her life to which she's similarly devoted: "When I was younger, I was obsessive about things. It was mainly films. I'm a child of the 80s, so I still revisit stuff like *The Goonies*. But, without sounding cheesy, now I'm doing the job I always dreamt of, I'm in that world I read about in actors' autobiographies and so on. That's why I pinch myself. And why doing *Doctor Who* feels like such a big deal."

She joined the series in 2013, as Kate Lethbridge-Stewart's assistant at UNIT, in the 50th Anniversary Special *The Day of the Doctor*. "A couple of us on that got everyone involved to sign their scripts. But because Peter [Capaldi] wasn't actually on set – it was just his eyes in that, wasn't it? *And that was so good, the eyes!* – when I came back last series, despite being really embarrassed, I asked him if he would autograph it. I did worry I was crossing over into fandom, but he was lovely. So I've got a fully signed 50th anniversary script. Very special."

Although the role of Osgood was originally quite small, Ingrid says, "I really wanted to do it, because I was aware of what an iconic show *Doctor Who* is, and I love this new series. I think I've told this story before, but it's my favourite story, so I'm going to tell it again: For the audition, I borrowed my boyfriend-at-the-time's glasses – they were really thick and black. They weren't mentioned in the script, but I pretended I needed them to read... which I didn't." At this point she gives a nefarious ►

"I'm glad the fans are upset I'm dead, because *I'm upset!*"



Matt Smith, just one of several Doctors Ingrid Oliver has now appeared with.



Ingrid, delighted to be on the set of 2015's two-part Zygon story.

© REX

FAN FAVOURITES

She may be his greatest aficionado, but she's not the only Doctor-devotee to turn up in the show. We rate the Time Lord's biggest buffs...

MALCOLM TAYLOR

Planet of the Dead (2009)

Lab coat and glasses-wearing UNIT scientific adviser who's hopelessly devoted to the Doctor, this Osgood-prefiguring chap's initial encounter with his hero played out like an exchange over a convention signing table. Malcolm: "The Doctor! Cor blimey, I can't believe I'm actually speaking to you! I mean, I've read all the files." Doctor: "Really? What was your favourite, the giant robot?" Considered an oddball by his peers, the Time Lord recognised his true stature, bringing the hero out of Malcolm by the end of their encounter.

FAN RANKING:
Superfan!



WHIZZ KID

The Greatest Show in the Galaxy (1988/89)

Not a fan of the Doctor *per se*, but such a pointed caricature of the worst side of *Doctor Who* fandom in the 1980s that it would be perverse to miss out the dim-witted, tank top-sporting, bow tie-wearing (before they were cool) über nerd, doubtlessly conjured up to amuse then producer John

Nathan-Turner who was suffering the ire of such 'barkers'. Whizz Kid's spiteful affection was focused on the Psychic Circus, at which he levelled the most clichéd, backhanded compliment fandom has to offer: "Although I never got to see the early days, I know it's not as good as it used to be, but I'm still terribly interested."

FAN RANKING:
Fan, crabby, dozy



ELTON POPE

Love & Monsters (2006)

An early encounter with the Doctor as a child hooks Elton for the rest of his life – a story familiar to many of us. He goes on to join a local fan group, stepping through the looking glass to discover zillions of behind the scenes facts about his hero, a degree of cynicism and plenty of quasi-academic discussion (Mr Skinner: "To me, the Doctor isn't a man, he's more a collection of archetypes.") Elton goes on to conclude that – while it lasted – the friends he made through their shared love became more important to him than the object of their affections. "The Doctor might be wonderful, but thinking back, I was having such a special time. Just for a bit. I had

this nice little gang..." So often the way.

FAN RANKING:
A place where nobody dared to go, the love that we came to know, they call it Fanadu...



CLIVE

Rose (2005)

The 'wilderness years' fan, who spent the gaps between 1989's *Survival*, 1996's TV Movie and Christopher Eccleston's début, following the Doctor's untelevised adventures. "If you dig deep enough and keep a lively mind," he counsels, "this Doctor keeps cropping up all over the place." He also represents the passing of old fandom. Firstly, his wife expresses surprise that Rose has read Clive's musings on www.whoisdoctorwho.co.uk ("She?! She's read a website about the Doctor? She's a *she*?"), something that wouldn't be noteworthy today. Secondly, he *literally* represents the passing of old fandom, being dispatched by an Auton hand-gun.

FAN RANKING:
Fan out of time



YVONNE HARTMAN

Army of Ghosts/ Doomsday (2006)

An embodiment of that unwelcome descriptor 'a critical friend'. As head of Torchwood's Canary Wharf local group, Yvonne

is initially pleased to come face-to-face with the Doctor – encouraging her lackeys to applaud his arrival – but gradually her unpleasant politics start to bubble up ("We must defend our border against the alien") before she finally reveals her disdain for that she once loved, telling the Time Lord: "You're the enemy." Nonetheless, she gets embroiled in that ultimate fan-fantasy, a Dalek vs Cyberman battle, even cosplaying as the latter.

FAN RANKING:
Attack of the Cyber-fan

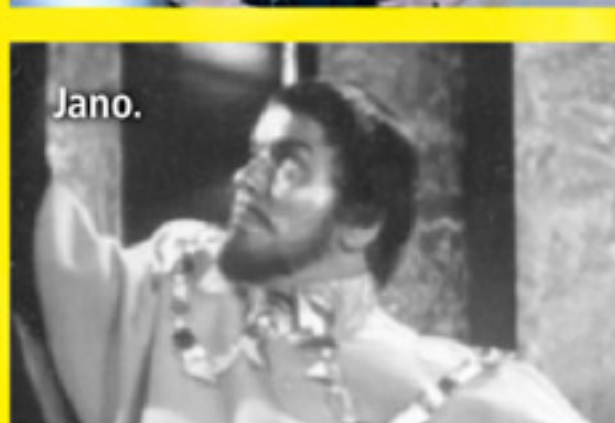
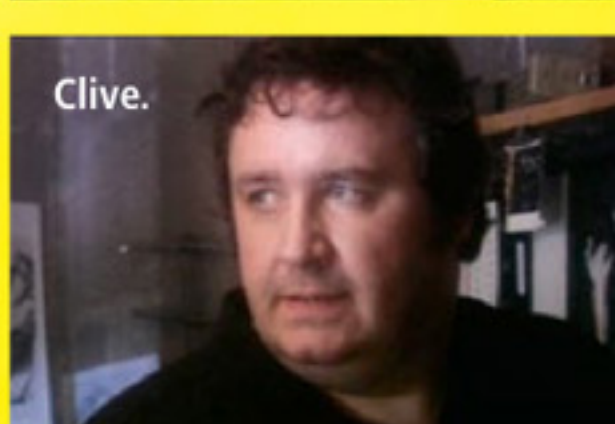


JANO

The Savages (1966)

On a far-off planet, in an equally far-off future, a collective known as the Elders has been following the Doctor's exploits. As their leader, Jano, explains: "We have all known about you for a long time. Look, we have charted your voyages from galaxy to galaxy and from age to age, but we never thought that we would meet you face to face." Now that he has, Jano doesn't follow normal protocol – getting the Doctor to sign myriad DVD sleeves and handing over £15 for a fun photo together in front of a dappled backdrop. Nope, he even forgoes the fan auction and jumps straight to leeching the time traveller's life force.

FAN RANKING:
Fan entitlement



the character's devotion to the Time Lord, she represents us fans.

"Yes, it's like somebody being allowed to be part of the show they love. Viewers can put themselves in her shoes. Also, I think she's very relatable, from the way she looks, to her personality. I like the fact she's a scientist, it's a nice female role model to have. She might not be able to run well, but she's got the brains."

The most visual way fans have shown their approval has been in the preponderance of Osgood cosplay. We show Ingrid a picture of a woman who posts on Twitter as @Aktrez (see box-out). She's dressed as the character, and holding a whiteboard which summarises why: 'Strong, smart, science-y'.

"That's so lovely," says Ingrid. "So lovely. I've seen pictures of 50-year-old men, who look nothing like me, dressed up. There was a Korean guy with sideburns, pretending to be Osgood. That blows my mind, slightly."

Of course, it helps that Osgood's glasses provide a strong visual hook. "Part of that is the cleverness of Steven Moffat's writing. In the 50th, it was a very simple lab coat and the Tom Baker scarf. Plus glasses – copyright Ingrid Oliver! It's a good cosplay outfit, I think."

We also show Ingrid a website that's broken down the various elements of her costume revealing where, for example, you can purchase her shirt.

"Wow. That's amazing. That's the level of detail *Doctor Who* fans go into, because they want to get it right. I've noticed that a lot."

On each occasion Osgood has appeared, her outfit has been altered. First time around, it was that Fourth Doctor scarf. Then, last year, her bow tie showed a little love for the Eleventh, while her Converse shoes paid respect to the Tenth. For her third appearance, the character is sporting a question-mark shirt collar – so does each new wardrobe come with footnotes for Ingrid?

"Oh, I know what it all means," she smiles.

OS-PLAY!

We delve into the *Doctor Who* dress-up box...

Cosplay is phenomenon that's gained popularity, and a real sense of legitimacy, in the last few years. As we've seen, Osgood is one character in *Doctor Who* who's inspired a diverse range of cosplayers to don those glasses and lab coat.

DWM spoke to Becky Young, better known as @Aktrez on Twitter, whose Osgood costume – and sentiments – so impressed Ingrid. She lives in Maine, USA, and says, "I was introduced to the Doctor in 2013 by a friend. I was never lucky enough to grow up with it. I had begun watching some Eccleston episodes and I just couldn't quite get into it. My friend told me to watch *Blink* and *Silence in the Library*. As soon as I saw a few Tennant stories, I was *hooked*! I had

a giant crush on my friend and so when he said I looked like Rose and he looked like '10', it made me even more enthralled. Now we are engaged to be married, so it might be why I still love the Doctor so much!"

She began cosplaying in 2006, having been inspired by a visit to San Diego Comic Con the previous year. "I slowly began becoming more and more involved in cosplay and in 2013, I was invited to be on season one of Syfy's *Heroes of Cosplay* and delved into competition cosplay. Now it's just part of my daily life!"

Becky was inspired to dress up as Osgood having watched

her in *The Day of the Doctor*. "She was smart, funny, intelligent and different. She wasn't 'Hollywood pretty'. She had flaws, she was dorky and unique and I really felt like I could relate to her. We are *all* Osgood."

We also took to Twitter to ask you to send in your own cosplay pictures and stories. Turn the page, to see what you had to say for yourselves...



Becky Young dons a lab coat and scarf for her version of Osgood.

"I've done my research. Although, the script does make it clear. I just about remember Peter Davison. Just about."

Another of her regular props is the inhaler.

"I had asthma as a child, and I remember someone saying I was using it wrong on screen. I was really upset. 'I don't think I did. Did I?' So now every time, I get really paranoid. 'Am I doing this right?'"

Of significance to DWM is the fact that both Kate Lethbridge-Stewart and Osgood fulfill roles in modern-day *Doctor Who* that were once taken by men.

"Interesting," considers Ingrid. "I was sitting in the make-up chair this morning, and looking at the

scripts for these two episodes and – without giving too much away – the majority of people in the cast are women. And a lot of it is set in a military-type situation. So, it's noticeable to me that parts which traditionally would have featured men blowing things up are actually women... blowing things up.

"I think that's really important. It's important to show that women can be as dastardly as men! It's changing the narrative a little bit, which is refreshing. Why not play with the genre? I love sci-fi and big films like *Guardians of the Galaxy*, but there aren't very many relatable female characters in them. To have someone [like Osgood] who's not an amazing kung fu artist or, you know, wearing a spandex outfit, is refreshing. It's nice. And, having seen the fans, it's a 50-50 gender split, which I'm sure wasn't always the case in the past. So it makes sense that they'd want to see people on the screen who represent them."

With Osgood almost totemic of fan love, where is Ingrid on her own journey with *Doctor Who*? Would she, for example, be game for appearing in Big Finish's new *UNIT* audio range?

"Well, I did Big Finish years ago," she points out, having performed in *Project: Destiny* (2010) and *Earth Aid* (2011). "Of course, yes! That whole world – I'm happy to serve it."

This is subsequently proven a few days on from our interview when it's announced that Osgood is indeed going to be heard in the upcoming series.

And what about *Doctor Who* itself? How tempted has she been to explore its 52-year history?

"Do you know what? I *have* felt tempted – it's just been finding the time. Oh, and also laziness – physically getting hold of copies of things. One of the channels – I can't remember which – has been rerunning the whole series from Eccleston onwards, and I've been recording all of those because I am going to go back and do a watch."

"But I do also want to see some more of 'classic' *Who*. There was that amazing drama – *An Adventure in Space and Time* – which really sharpened my appetite for going back and exploring all of it. And, actually, what struck me about that Tom Baker one I watched was... Well, with our modern tastes, we're used to CGI and a certain pace and type of editing. But I was quite surprised how much I enjoyed it. I just enjoyed it. So, yes, I'll definitely watch more. Because I want to know. When people talk about all these things, I want to know what they mean." **DWM**



COS WE WANT TO!

We present a selection of your best cosplays; a huge thanks for sending them in!



▲ **DONATA CASALINI:** "This cosplay made me happy after a long dark time of my life. I'm an Italian girl, studying foreign languages at university, and this is one of my Rose Tyler cosplays, all sewed by me. Mauro Fuggiaschi is the War Doctor."



▲ **CHRISTINE EVANS:** "When I cosplay I have to feel a connection to the character. Part of the character is in me and I use that connection to explore that side of my personality. Amy, is smart, intelligent, self assured, unapologetic, Sassy, and has a great wardrobe!"

"I wanted to cosplay 'Old Amy' as soon as I saw *The Girl Who Waited*. Karen Gillan did an amazing job portraying her older self – not easy for a young actress."

"It took me over a year to create the armour. I met many wonderful cosplayers along the way, who helped point me in the direction of materials that helped me achieve the look I desired, and I cannot thank them enough. This cosplay is a work of love for my favourite companion, her boys, and the fantastic fandom family that I have met along the way."

▼ **JARRAD ROSA:** "I am from Bridgeport, Connecticut in the USA. Here's a picture of me as Ramon Salamander with my friend, Rachael Eleanor Wright, as the Second Doctor."



▲ **HETTY AUSTIN & ALAN WINCOTT:** "If it wasn't for *Doctor Who*, I wouldn't be with my boyfriend. Speculating about what was going to happen in the 50th brought us closer together, and we literally got together watching *The Unicorn and the Wasp* at 5am. Two years later and you can't move for TARDISes in our little flat. Any excuse for *Doctor Who* cosplay and we're there! It doesn't matter that we don't look like them, it just makes us feel awesome!"



▲ **KEITH GOODNIGHT:** "I made my Fourth Doctor costume all the way back in the 1980s, but my TARDIS is more recent. I built it to display in front of my house during the 50th anniversary celebrations."



▼ **CARLEIGH BEDELL:** "It all started with a Dalek my father made for my then seven-year-old autistic son. We took it out to a Halloween festival, and NO-ONE KNEW WHAT IT WAS! (*Gasp!*) My father was heartbroken, and my son just bawled his eyes out. We live in the Southern United States and it was crushing to have no-one recognise a full-scale, moving Dalek."

"However, a little while later, we went to our first convention and two things happened at once: the Dalek was a huge hit, and my son, whose autism is considered 'severe', was happy, talking – *being* – a hilariously obnoxious Dalek (with a fantastic imitation of Nicholas Briggs)! It was a revelation. My son felt safe inside that armoured shell."

"Since then, my son has cosplayed as Adric and my daughter has cosplayed as Romana, a Weeping Angel, and a Dalek Trooper. Now the whole family travels to conventions where my son is treated kindly, and feels at home in a world where people know who he is, and who can make him feel like a part of his beloved *Doctor Who* fandom."



◀ **LISA ROBERTS:** "The only character I cosplay is Mr Clever from *Nightmare in Silver*. I had tried multiple different costumes, but hated all of them. Felt weird. Not myself. Didn't like it. But for some odd reason, Mr Clever fits me well. I am sadly allergic to almost every material out there – latex, silicon, eva foams, rubbers, urethanes, copper etc – so when I had a really hard time making the cybernetics. I ended up using a homemade material, and it lights up, just like Matt's did in the show."

"Sadly, I have been the target of much bullying. I went go into too much detail, but I almost quit cosplaying because of it. I was called 'not a real fan', and to 'pick a better character' by people who clearly miss the point of what *Doctor Who* is all about."

"Long story short: I cosplay because I loved this character and episode so much, and want others to appreciate it too. I cosplay because of all the wonderful people that I've met because of this. And finally, I cosplay despite the haters, because people need to see that bullies will never win."

◀ **KATIE BIENVENUE:** "I'm from New York and I've been cosplaying *Doctor Who* since 2012. My main cosplay is Sarah Jane Smith, as I've always connected with her. I love everything about *Doctor Who*; how it allows you to escape and teaches you things along the way. Besides Sarah, I also cosplay Ace and Rose. I love that *DWM* is reaching out to fandom and having us take part in this."

► **QUIANA HOWARD:** "I love cosplay and my favourite costume from *Doctor Who* is Martha Jones. I've met Freema and Billie, and they loved it! My favourite picture so far is this one of me jumping onto John Barrowman's back! It's awesome to run around as Dr Jones!"



▲ **JUSTIN LAKE:** "I first got into *Doctor Who* around 2010 when a friend on mine mentioned how much I look like the Ninth Doctor. After some persuasion from friends, I decided to sit watch a few episodes. Right away I was hooked, and decided that I need to go to cons dressed as the Ninth Doctor. I've met several members of the *Doctor Who* cast, including Billie Piper [above] – which has certainly made my life fantastic!"

"It doesn't matter that we don't look like them, it just makes us feel awesome!"



▼ **JESSICA PALUMBO:** "I'm a 24-year-old Italian. My favourite companion is Rose, so I decided to cosplay as her. She's a role model to me, and Billie Piper was amazing playing her. Cosplay is something magical, because for one day you can actually be the character you love, and it feels great to be Rose Tyler. It took me two years to find a good jacket for my Rose cosplay, and it's totally worth it!"

▲ **REBECCA BARNUM:** "It was after watching *Kill the Moon* that I got the idea of making the Doctor's orange spacesuit. There were no patterns to follow, so I just made it up as I went. I built a helmet out of foam mats, and I reworked an old set of coveralls into the space suit. I learned how to solder a basic circuit, so out of the LEDs from a child's toy and wire from Christmas lights, I added lights to the helmet. Cosplaying has brought my teenage daughter and me closer together."



▲ **JONATHAN WHITESIDE:** "For Halloween 2013, I tried to assemble all 11 Doctors. This involved corralling ten of my close friends and other random acquaintances to be every Doctor from Hartnell to Smith. In the end we managed to find 11 in the nick of time; throwing a leather jacket on my friend Sophie to be the Ninth, and even having to regenerate backwards from the Second to the First Doctor after someone else came as Troughton! "I was even asked onto the 50th anniversary *Afterparty*! Having Zoë Ball compliment my bow-tie was a reward for spending months in every charity shop in Edinburgh!"



◀ **JESSY:** "I'm 22 and I live in France. I started watching *Doctor Who* as I entered High School, and since then it's become something ever-present in my life. I'm a great admirer of the Tenth Doctor, and now I've come to dress like Doctor, with his various suits and shirts!"



▼ **KARA PUFFENBARGER:** "My cosplay as Rose is one I did specifically for David Tennant when I met him last month. One of my really good friends loved *Doctor Who* and wanted me to watch it for a while. I finally sat down and watched a few episodes, and I was hooked! David Tennant became my favourite Doctor."

"I have been cosplaying for about eight years and started making my own costumes four or five years ago. I do not see myself stopping anytime soon, and I will continue to cosplay because of the satisfaction of completing a project and being able to show off the hard work and dedication that went into it."



▲ **ROB COPE:** "Like most of us who were children in the mid-1970s, my Mum knitted me a *Doctor Who* scarf [inset, right]. And that was pretty much the limit of my cosplay ambitions until recently. But as middle age crept up on me, and with a little jealousy at the costumes I had seen fellow fans sporting at events, I decided to enter the fray. But Who, literally, to be?"

"My all-time favourite Doctor costume was undoubtedly Tom Baker's Season 18 outfit – a banquet of burgundy and a showcase for June Hudson's unrivalled talent. Having no skills whatsoever in the fabric department, I knew it would be a prolonged shopping expedition to find the items. The winged question mark shirt from a well-known fan costumier, a waistcoat from eBay, britches made up by a tailor in Walsall, the coat from a Chinese cosplay specialist, a hat from a top London store. And the all-important scarf provided by Bonnie Goczke. My purchases came to more than £600!"

"My appearances at a couple of conventions resulted in many strangers congratulating me on my costume. Even the mighty Tom Baker commented favourably on my look! I now regret leaving it four decades before coming out to the world as a cosplayer. The fun I have had cannot be put into words. Coming out as gay was easy, but coming out as a cosplayer has taken much more time and consideration. But I finally got there." **DWM**



Destruction on a grand scale in 2013's *The Day of the Doctor*.

DON'T TRY THIS AT HOME!

Doctor Who's special effects supervisor Danny Hargreaves explains the science of blowing stuff up!

INTERVIEW BY **SIMON GUERRIER**

"It's a *Doctor Who* link that got me into special effects. My mum and dad ran a pub and Jack Kine – the founder of the BBC visual effects department – used to come in."

Earlier this year, the BBC's official *Doctor Who* website posted a 34-second video. "Hello, I'm Danny Hargreaves," says the genial young man holding a TARDIS mug from which billows eerie-looking dry ice.

"I'm the special effects supervisor on *Doctor Who*. Now, this week is British Science Week and we're going to demonstrate how cool science is."

We then cut to Danny in protective goggles and ear defenders, holding a yellow box of controls. "So without science, this wouldn't be possible – three, two, one..." He stabs his thumb on a red button and, across the room, the head of a Cyberman is blown to tiny pieces. Danny grins at the camera. "Science is cool," he says. Job done, the end.

Except that *Doctor Who Magazine* can't leave it there. We want to know more about the practical side of Danny's job – how he devises ever-more amazing explosions, puts them right next to the the actors playing the Doctor and his companions, and at the same time ensures that they and the production team just off-camera are kept safe. Where do you even start?

"It's actually a *Doctor Who* link that got me into special effects," Danny tells *DWM*. "My mum and dad ran a pub in Ickford in Buckinghamshire and there was a gentleman who used to come in, a guy called Jack Kine."

Kine, who died in 2005, was a major figure in special effects. In 1954, he co-founded the BBC Visual Effects Department with his colleague Bernard Wilkie, and for decades their team produced props and explosions for a huge variety of BBC programmes. When *Doctor Who* began in 1963, Kine helped to build the interior of the TARDIS (designed by Peter Brachacki) and the original Daleks (designed by Raymond Cusick). The only time his name appeared in *Doctor Who*'s closing credits was as visual effects designer on *The Mind Robber* (1968), but his face also appeared on posters seen during *Inferno* (1970) – an in-joke by the production team.

"I met Jack through his son-in-law, Brian, who was a sound man for the BBC," recalls Danny. "I didn't really know about special effects, but I thought, 'Okay, that sounds interesting.' So I sat down with this gentleman who was blind in one eye and quite elderly. He told me stories about working on *Doctor Who* and it just flicked a light inside my head. After that, when I watched films like *The Terminator* or *Aliens*, I looked a little bit closer. I'd think, 'Somebody is there *creating* that action – how?' That was the catalyst. Jack made me appreciate special effects. So, yeah, *Doctor Who* got me into it."

This new-kindled interest led Danny to work experience at a special effects company in 1994.

"I was only 15 but I lied and said I was 16," he laughs. "I was very young – but very lucky, because

I got to go on set and help prepare something for the very first episode of *Bugs* [the BBC's 1990s sci-fi adventure series]. That was my first taste of film-making."

After that, Danny did odd days on various productions before, in 1995, joining the crew of *London's Burning*, an ITV drama series about a fire brigade.

"I did a huge chunk of that as a junior. I was 17 – just a kid really – but got exposed to great effects: big fires and explosions and some big set pieces. And I'm watching and learning all that. That's how I cut my teeth."

London's Burning ran until 2002, but Danny had other work, too.

"Working in special effects, you can be contracted on different projects at once," he explains. "The company I worked for, they'd just say, 'Today, you're doing this...' One day, it was 'Go to Ealing Studios [in West London] and drop off something at Stage B.' I didn't know what I was going to, but I got there, found the rest of the team and they said, 'You have to be careful, this is all really secret... because we're working on *Star Wars*!'"

Danny's clearly a big fan of the *Star Wars* movies. "Oh yeah!" he enthuses. "So I was just like, 'What?' And then out the door walks [*Star Wars* creator] George Lucas and Anthony Daniels, who played C-3PO. They were talking to us, ▶

◀ and I was just..." He tails off, still not quite able to believe it. "Yeah, that was an incredible week of work. A real dream come true."

Another good job, overlapping with the others, was ITV drama *Hornblower* (1998-2003), based on CS Forrester's novels about a naval officer during the Napoleonic Wars.

"That was a big period of my life, maybe five years. We filmed out in Minorca, and I was working with Paul McGann!" He laughs. "I was still quite junior then. Obviously, I saw Paul for [the 2013 *Doctor Who* mini-episode] *The Night of the Doctor*, and he kept looking at me. So I introduced myself again and he said yeah, he recognised me – but I doubt he did!"

Danny was learning his craft and in 2000 gained his first on-screen credit, as special effects technician on *Shiner*, a crime thriller starring Michael Caine.

"Yeah, I did a bunch of films. There were a few days as a 'standby' on [2002 sci-fi film] *28 Days Later*. Like I said, I went wherever they sent me."

In 2004, that meant heading to Cardiff for the first recording block of the revived *Doctor Who*.

"It was the first or second week, I think. We were doing the Autons [for the first episode, *Rose*]. The thing is – this is quite a heartfelt story – I knew at the time that Jack Kine was on his deathbed. And I knew what it would mean to him, so I sent a message: 'Please pass on to Jack that I'm working on *Doctor Who* and all thanks to him.' I got a response back that he was very pleased and proud."

Danny continued to work on *Doctor Who* throughout that first year.

"I worked on every episode, coming and going as we were needed." Danny worked under supervisor Alex Gurucharri – but as production started on the 2006 series, Gurucharri decided on a change of career and left the special effects industry. "Alex is still a good mate of mine, and he'd helped build up my skills. So when he went, people felt confident I could continue in his place. Which meant I ran the floor. I think the very first thing I ran the effects on was *School Reunion* [2006], when the car smashes into the side of the school."

The following episode, *The Girl in the Fireplace*, saw Danny's first appearance in the programme's closing credits, as special effects technician. Since *The Sound of Drums* in 2007, he's been credited for the more senior role of special effects supervisor. As well as every episode of *Doctor Who* since its 2005 return, Danny worked on every episode of the spin-off series *Torchwood* (2006-11) and *The Sarah Jane Adventures* (2007-11).

"And every episode of [BBC One's] *Sherlock*, too. Yeah, it's been a busy few years."

Before asking Danny about particular *Doctor Who* episodes and effects, what does it take to become a special effects supervisor? Not just anyone can work with explosives, can they?

"That's correct," says Danny. "My business is regulated by [trade union] BECTU." With the BBC, ITV and the Producers Alliance for Cinema and Television (PACT), BECTU runs the Joint Industry Grading Scheme (JIGS) to ensure safety standards and provide accreditation for those working in the industry.



Danny lets the Prince of Wales try his hand at some special effects in 2013.

"We have to use the explosives properly. We're not playing with toys. These are proper big bangs!"

"It means people making film and TV get someone who knows what they're doing. If you want to be a doctor, you need qualifications – this is the same thing."

BECTU divides special effects into three distinct categories: physical, pyrotechnic and visual special effects. "Physical means collapsing sets, atmospherics – rain and snow effects – and mechanical systems and rigs. Pyrotechnics doesn't just mean explosives but fire and smoke, and various other things."

Danny is a graded supervisor in both these disciplines, which are produced live in front of the camera. Visual special effects, by contrast, tend to be added to a live image, and include 'blue screen', model miniatures and CGI.

"There isn't anyone that's a supervisor in all three. Maybe I should look at that and be the first! But it takes a minimum of something like 15 or 20 years to get a certain grading. Right now, I'm going for my Institute of Explosive Engineers qualification, which would mean I had some letters after my name – a sort of doctor of explosives!"

What does it take to gain these qualifications?

"I've done a number of courses. The beginner and intermediate ones are a mix of hands-on stuff and theory, whereas the advanced courses are only theory."

He gives an example. "There's sympathetic detonation. Basically, if you put two explosives too close to each other, there's every chance that one going off will set off the other. You could have a load of bullet strafes – a series of little bangs – in water. If you haven't spaced the bangs out correctly, when you press the button instead of going off in sequence – bang-bang-bang-bang – they all go up at once. So you work out the spacing

in accordance with the volume of high explosives used. It's a real science."

So does the job involve a lot of knowledge of Maths and Physics?

"To be honest, I tend to stay away from the HE [high explosive] stuff unless I really need it, like when I have to blow up an aircraft hanger or some big building, or for a spaceship crash. But those big effects are expensive and come round maybe once a series. The main types of explosive I use are black powder, flash powder and titanium, that type of smaller scale product."

Danny also works closely with the Firearms & Explosives Licensing Department of South Wales Police, and has an 'acquire' licence through the Health and Safety Executive that allows him to buy explosive materials.

"At the same time, explosives are very expensive so if I don't need it, I won't buy it. I don't have a huge magazine of explosives because I don't like the responsibility of keeping that type of product under one roof. I allocate appropriate explosives for each job and budget that accordingly. So I never really have excess around."

The police and HSE only give permission to use explosives to what Danny calls "responsible people". You have to prove that's what you are. So being graded as a JIGS and BECTU supervisor, also being quite senior within the BBC or ITV, that helps. I'm running a business that uses explosives so I talk at length with the police. It's important they know my team are in sound body and mind. But, for example, that means it's hard for me to employ people who have been in prison.

"Yeah, you need a clean record. If I misbehave or don't keep up with local legislation, then it's easy for them to take my licence away. And my licence, and my public liability insurance and all those kinds of things, are really important. Productions take it for granted that I'm allowed to buy and

transport explosives, and know how to store them and use them correctly. But that's how it should be. We're not playing with toys. These are proper big bangs."

Danny's keen to stress that there's more to the job than having the right papers...

"It's like learning to drive. You pass your test, you get your licence, but you don't really learn driving until you start out on the road on your own. You can't learn what we learn from a textbook, you learn it doing the job. It's very hard to get that experience quickly."

"Say we're on shoot in a building. The camera is going to follow two actors, and then behind them there's an explosion. I work with the director and the camera team to set the frame and agree what we'll see in the shot. I have to be able to tell them where the fireball is going to go, how high it's going to go, where it's going to reach to, where we can put the crew, and the Doctor, so it looks good but also so they're safe."

And how do you know that?

"First, you calculate your environment: where you are, the temperature of the air, the location you're filming in, the weather, the time of day, the wind. All of that comes before you even think what explosives to use. Then it's the amount of explosive – one gram, two grams, 10 grams, 100 grams... Or it can even be milligrams. Then you decide what fuel to use: will it be naphthalene, petrol, diesel or kerosene? Then how much fuel – one litre, two litres, five or even 10. Those contributing factors make the difference between an effect not happening or it killing someone, or between it going well or looking awesome. But the margin of error can be half a teaspoon or just a millimetre. All the time, you're on set with a filming schedule and so many scenes to get done in that day. There's 50 or 60 crew around you, and some major actor in front of you and you've got about 15 minutes to set it up. You do that, you set it off, make it look amazing, and then it's on to the next scene." He laughs. "It's tough, but I absolutely adore my job."

Let's talk specifically about *Doctor Who*.

"Okay. Well, one of the perks of this job is when we get scripts through. I get really excited reading them. It's like, 'What are we doing this time? Oh, multi-explosions in an urban area, then a tank fires at a building! Well, that's going to be awesome. So, how are we going to do it?'"

Danny works with the rest of the production and effects teams to work out the practicalities of who will do what and how.

"Yeah, and we divide it up – usually it's pretty clear." Usually? "Sometimes things go to VFX that I think we should have had."

Can he give us an example? He considers.

"In *Victory of the Daleks* (2010), there's a bit where the super-Daleks turn on the ordinary Daleks and destroy them, and I remember we were talking about this in a meeting. I was all for big explosives, to show these new Daleks meant business.

"But then the location was going to be quite tricky. It was a confined space and we couldn't damage it, and we wouldn't be able to rig the Daleks in position because of how we were going to shoot the rest of the scenes there. So when the super-Daleks blast the old ones, it was done in CGI. It looked fine, but you know, I was so gutted. We could have really done something there." He laughs. "You win some, you lose some. Don't get me wrong, we work closely with VFX, we complement each other and between us we come up with the best option for any episode. There are always limitations – it might be monetary or the location or time. But just that once..."



On set for *The Day of the Doctor*, which required effects that would look awesome in 3D!

Danny talked about the size and scale of explosions, but surely he also needs to consider other things – like the colour of the flames.

"Yeah, I've done a few TARDIS scenes where, when something's gone wrong in the story, we've had green or blue flames coming out of the console. If an alien has a particular laser gun, I can match that. I'll say to the VFX team, 'What colour are you doing the laser?' They'll say, 'Pink,' and I'll see what I've got."

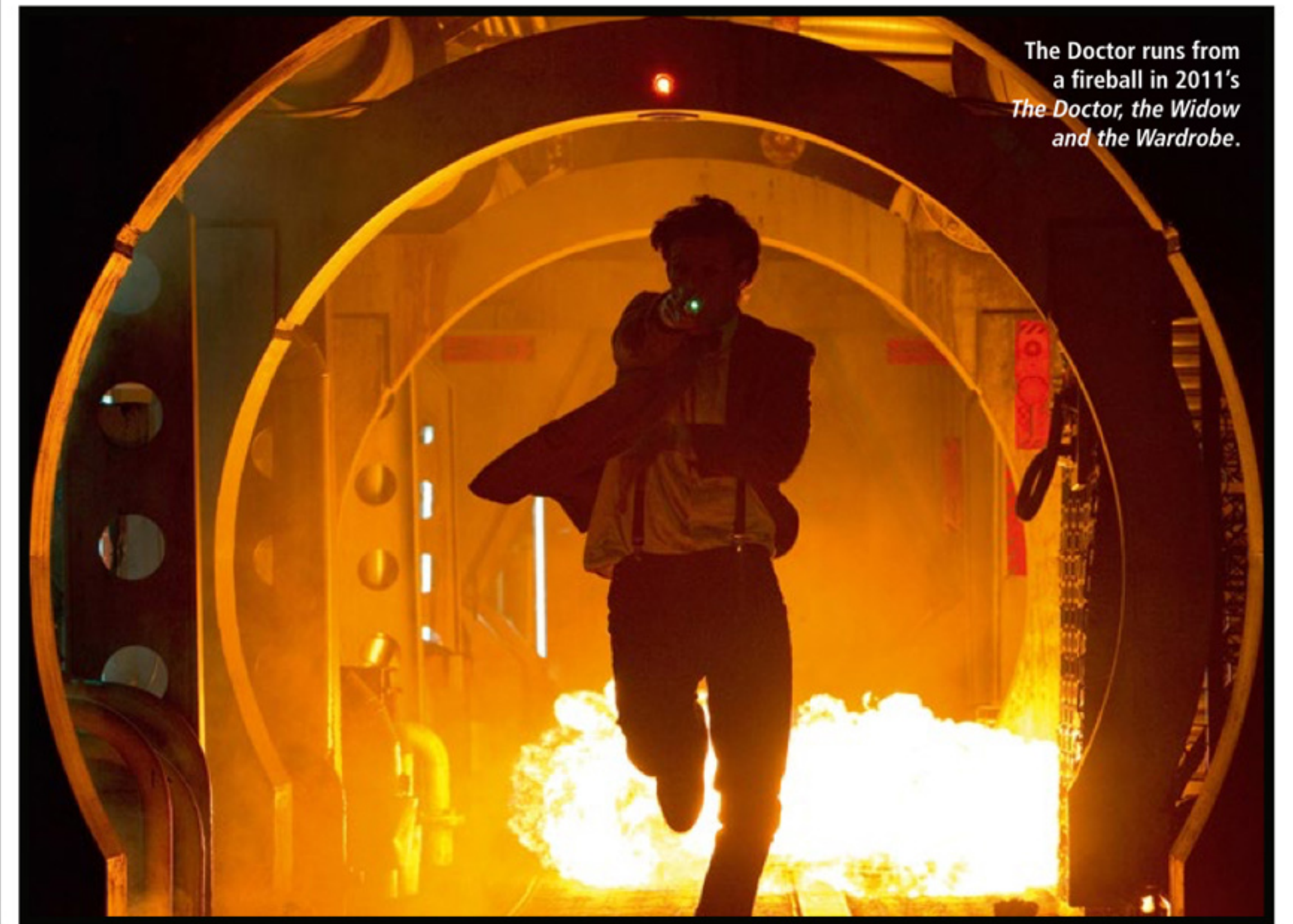
DWM remembers a bit of GCSE Chemistry, and how different elements burn with different coloured flames. Potassium gives a bright pink flame, while copper burns blue-green and can give off flashes of white, if we remember rightly?

"Yeah," says Danny. "I used to be in the back of my van, experimenting like a mad professor and mixing up stuff to create the right effect. But now, to be honest, there are so many products you can buy off the shelf for different-coloured flames, it's pretty straightforward. They'll say a particular gun shoots

a blue laser, and I'll find some explosive sparks to match that shade of blue. You can see that sort of thing through the course of the series."

Does the format that the programme is shot in make a difference to Danny's choice of explosives? Since *Planet of the Dead* (2009), *Doctor Who* has been made in high definition, while *The Day of the Doctor* (2013) was recorded in 3D. Surely an explosion is still an explosion, however you record it?

"Absolutely, but there are things you have to consider. With HD, you need to be more careful there aren't firing cables in shot. When we shot in 3D, production moved slightly slower than normal. I mean, 3D has been used for years, but the cameras we used on *The Day of the Doctor* are normally reserved for film-making, which moves at a much slower pace and has a lot more money behind it. So it was very demanding, with more pressure because scenes took longer to set up. The longer that takes, the less time there is to shoot it, which meant you really had to nail all the effects first time." ▶



The Doctor runs from a fireball in 2011's *The Doctor, the Widow and the Wardrobe*.



An unintentionally large bang – that was kept in the finished episode! Fire rushes from the chimney in 2010's *A Christmas Carol*.

◀ But once the decision has been made about which effects Danny will work on, he's pretty much left to get on with it, he reveals.

"The production team trust me. I don't have to present mood boards or examples of what we're going to do. Even Steven [Moffat, head writer] now sometimes won't really describe an effect in the script. It's just, 'Spaceship explodes – Danny.' So effectively what you see on the screen is what I thought of on the day."

That trust was certainly evident in 2008 when the special effects company Danny had been working for disbanded.

"That wasn't a great time. Everything was very uncertain – but you just try to keep on with the job. Then the team at *Doctor Who* approached me. They said, 'Look, we know you're thinking of starting up your own business' – which I had been, but only a bit. They said, 'Would you consider *Doctor Who* as your first contract?' They took a massive risk on me. I mean, I was 29. They knew I could deliver the effects, but could I run a business?"

How long did Danny take to consider?

"Are you kidding? They were giving me this incredible opportunity, *of course* I'm going to grab it!" Danny's company, Real SFX, has been working on *Doctor Who* ever since. "I'm not going to say it's been easy. God, no. There's been a lot of sleepless nights. But I've built up a world-class team and I'm immensely proud of them. We're working on some incredible jobs now. We're obviously with *Doctor Who*, but there's also *Sherlock* and the rest of the BBC's dramas, and then films come forward as well."

So Danny was in the right place at the right time?

"Yeah, but because I put the hours in. I lived in London and worked in Cardiff for nearly 10 years, travelling up and down the M4 all the time. Then I started my business here in Cardiff – I moved here three years ago. Yeah, I was lucky, but I'd also earned my stripes."

Okay, we have to ask: given how risky some of his work is, have there been any accidents while Danny has worked on the show? He sighs.

"I can tell you a couple of incidences. Oh God, I'm going to regret this. In *A Christmas Carol* (2010), there's the bit where the Doctor comes down the chimney and bursts out of the fireplace. You watch it: before he appears, this great fireball comes out of the fireplace. Well, that wasn't meant to happen. The fire was lit, and before the stuntman in the chimney jumped down and rolled through it, I was meant to drop a product on to the fireplace that would extinguish the flames. Well, there wasn't enough of that product, so it turned the flames into a huge fireball. Still, it looked awesome and they kept it in the programme."

"Another time, when David Tennant and Billie Piper were in the TARDIS and something happens, and I'd put a big bang up above them. And it caught David's hair and singed it. Yeah, you shouldn't set the Doctor on fire." In fact, says Danny, "David Tennant always got closer to the effects than I ever wanted him to. He loved it – he loved it all – but I was constantly going, 'David, come away!'"

How does it work – is there a ratio, where for every X grams of explosive, the actor must keep Y metres away?

"Yeah, absolutely. And that means I rarely need to use a stunt person instead of the actor. I think it's important that the viewers at home get the opportunity to see their hero right in there as it's blowing up."

Why is that important?

"An eight-year-old watching *Doctor Who* is also watching films like *The Avengers* or *Captain America*, and he or she demands exactly the same level of special effects. Now, I can't compete with a \$300 million film like that – I've probably only got the money they spend on their paninis. But there are things we can do that will grab you. For example, a lot of the time an effect comes at the end of a scene. You could film the action, then stop and set up the explosion and shoot it separately."

But it's much more effective to run the whole scene and go straight into the explosion, all in one take, so you know it's real. I call them 'trailer moments' – they're always used in the trailers, these big special effects with the Doctor right at the centre. They're the effects I love." Danny has worked with several different actors playing the Doctor over the years. Do they all approach effects in the same way?

"The flames turned into a huge fireball! Still, it looked awesome and they kept it in the episode!"

"They all want to make it look good, and they all listen," says Danny. "Some are more confident than others. Matt Smith could be jumpy around bangs and whizzes. He was always, 'Let's do it, big as you like!' But I know it sometimes made him nervous. Still, look what he did – he built that into the character of the Doctor and it really works!"

Do any actors not even flinch when the room is exploding around them? Danny laughs.

"Mr Capaldi. He's a tough cookie, I can tell you. He's Scottish. It's very rare to get him psyched out. I've got to try harder, haven't I?"

How does Danny prepare actors for a really big explosion?

"I'll take a moment before we set up to have a conversation with them. I might not talk about the effect we're doing, I'll just talk about anything. From that, it's a bit of a psychology. I need to know how they're feeling. Are they nervous? Are they going to listen or are they distracted? You can tell a lot from just watching them: do they seem engaged with what's happening around them, or are they looking at their phone?"

"I'm trying to gauge their mood because the things we do can be tense and scary. I've just done a huge action sequence on [ITV soap opera] *Coronation Street*, where we set fire to a block of flats. We had actors in a room which was on fire, and one of those actresses was 12 years old. It's my job to make sure that that person – and everyone on set – is safe, but I've also got to be confident that they'll do what I want them to, that they're

paying attention to what I say. Some people freak out. They might not go wild, but they kind of stop listening – and of course that can be dangerous. So it's important we take our time. We chat, I put them at their ease. I react to how they are, and if they're nervous I'll work with them a bit longer until everyone's okay."

On the website of Danny's company, Real SFX, a video showreel boasts highlights of the company's work. There are examples from a lot of different TV shows and films, with plenty of explosions, burning buildings, car crashes and gun fights. There are also lots of clips from *Doctor Who*, but it's striking how many of those are examples of effects on a smaller scale. There's Sarah Jane Smith pointing her sonic lipstick at a padlock – which sparks and pops open. There's the spooky, smoky forest from *Hide* in 2013, and the Doctor being dipped in red goo in *The Crimson Horror* from that same year.

"Yeah, there's definitely more variety on *Doctor Who*," agrees Danny. "Big stuff, little stuff, stuff that's really mad. Those smaller, weirder effects, they can be tricky to do. But we wanted the showreel to show the variety. I could easily have made it 90 per cent explosions, but that isn't what special effects is about."

"Like I said before, a lot of the time you learn to do something by doing it – because you get requests for things that've never been done. Like dipping Matt [Smith] in the red stuff. I had to build something for that, and build it to a specification that's safe for an actor to use. You build it, you take it to set, you rig it up – and all of a sudden you're the world authority on this thing. You have to be, because you're the one that the actor – the main actor if it's Matt – needs to have complete confidence in. You're playing with his life, or you can do him serious damage. So yeah, you've got to know what you're doing. And you do, and you execute the effect, and then you get rid of that rig and it's on to the next thing. That's how it is all the time, and it's what we tried to show in the showreel."

"Aside from the big, close proximity explosive stuff, rigs like that are the hardest things we do. Building stuff that's safe for an actor to use and play with – and let me tell you, actors play. I have to treat actors like children. We did a story with swords, *Robot of Sherwood* [2014], and I'm thinking, 'Would I give my own child this sword?' If not, I can't give that sword to an actor. They'll want to play, or they'll get bored or they'll be clumsy, and before you know it they'll have cut off their own fingers. So what can I do to make it safe? I blunt the sword, or make a plastic version, something they can't damage themselves with – or break. That's the kind of thing we do day to day."

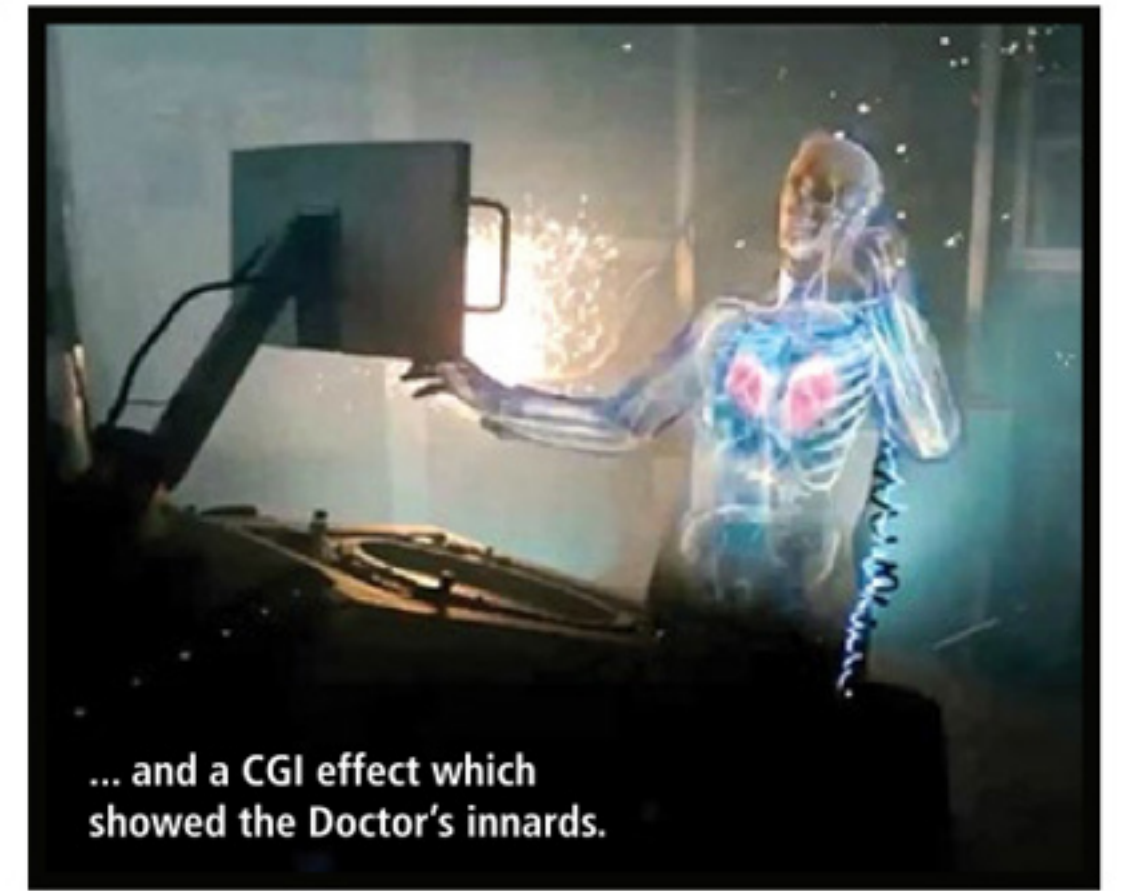
But it's the larger scale stuff that tends to stick in the memory and, asked what what effects he's most proud of, Danny cites those 'trailer moments' that we spoke of before.

"There's that bit from *Voyage of the Damned* (2007), with David Tennant walking towards camera as it's all exploding around him. That was my first big sequence to put together as supervisor, where I laid everything out myself. The boys stayed late that night to help make it look really good – which it did. I was really proud of that, and you still see it all the time."

"There's another in the same episode, with Kylie Minogue. We were in this deserted or derelict steel plant. I had one of the world's most famous women in the middle of all these explosions and I just had to be sure that she was going to be safe. And she was, and it looked great and I'm really proud of that, especially because it was so early on into my supervisory career."



Explosive action in the trailer for the 2014 series...



... and a CGI effect which showed the Doctor's innards.

"More recently, there's the biggest explosion we ever did, on [2011 *Torchwood* series] *Miracle Day*. Gwen is on a motorbike and she blows up an aircraft hanger. It's a huge explosion which looks like the building is exploding, but it's not – the explosion is in front of the hanger. It was only meant to be half that size, but I'd got all the product there in the van so we could try it twice, and because of time we were never going to have a second go. So I thought, 'Why not use everything?' Yeah, that was pretty impressive."

But Danny is proudest of his work on *The Day of the Doctor*, the special episode made in 3D that marked *Doctor Who*'s 50th anniversary in 2013.

"Compare *Voyage of the Damned*, when I was just starting, with the 50th and you can see how far we've come. It's really the crowning point of my career. There's that sequence early on, the fall of Gallifrey, where we had all those explosions and Daleks blowing up. And running in between them, we had children! That was super, super hard to achieve, what with the 3D. We had ash, we had explosions, we had fire, we had smoke, we had Daleks, we had all sorts. And we only had two nights to do it. I'm immensely proud to get that sequence. And [director] Nick Hurran bought me a bottle of Champagne afterwards, he was so happy with the way it looked."

So what changed between *Voyage of the Damned* and *The Day of the Doctor* to make such a difference?

"It's purely my experience," says Danny. "I've used different techniques, I've experimented with new things, I've learnt my craft and we've pushed what we can do. It's not just me – all of us, in all the different teams."

Last year, the team again pushed what could be done to launch the new incarnation of the Doctor, as played by Peter Capaldi.

"There was a special promo we did for the first look at Mr Capaldi as the Doctor [prior to his first

full episode, *Deep Breath*, in August 2014]. It was a trailer and some short idents with him at the TARDIS console, an explosion and a flash where you see through his chest to the skeleton."

"We filmed that with a camera called a Phantom, which shoots at 2,000 frames a second. We very, very rarely use this camera on *Doctor Who* but I scream for it all the time. Because it shoots at such a high frame rate, you see all the detail of the flames."

But the special camera wasn't enough for Danny.

"I've been linked to this show for so long," he says. "I've done events and things to promote it, I've been to America and seen the fans out there. I see the love that this show gets. And I knew these particular shots for the trailer would be shown all over the world, probably more so than the scene we were going to shoot for an actual episode later that afternoon. So I decided to go hell for leather with big fireballs on the console, in close proximity to the Doctor. I figured it was essential to get something that visual and dramatic. That was the idea."

Danny laughs. "Oh God, I always get in trouble for this. Because they were filming more stuff that afternoon, I promised [*Doctor Who*'s production designer] Michael Pickwood that I would not damage the TARDIS. It looked great when we did – but I, um, well... we melted the TARDIS console."

"If you look at it now, you can still see it's a bit scorched," he confesses. "But it's okay. When we worked on the previous consoles, there were all these bangs and they left their marks. I could pretty much identify which scorch mark in the TARDIS came from which scene. And I think it makes the TARDIS look a bit more experienced. I had to do that to the new TARDIS, or it looked too clean."

I guess it's what we do: try to add texture to make it a little more interesting. And you know what? Fans come and see the TARDIS set now, they'll see that scorch mark and they'll know it's real." **DWM**

HE'S NO SWEETIE!

"I was deprived of *Doctor Who* when I was young," says Danny. "I watched the end of Sylvester McCoy [in the late 1980s], and then it wasn't on screen for so long – and when it returned with Christopher Eccleston, I was working on it."

What does he remember of the *Doctor Who* he saw as a child?

"I remember one particular episode, with Sylvester McCoy being chased round some vat of something by the Kandyman." He shudders at this thought of the 1988 story *The Happiness Patrol*, and a diabolical robot who looked as if he'd been

constructed from liquorice allsorts.

"The Kandyman just freaked me out. As with episodes now, it's really scary if you take something in everyday life – an object, a person or even a sweet – and turn them into a monster that people can relate to. *Doctor Who* does that so well."

Danny notes that it's more than the costume and effects that make the Kandyman scary.

"Totally. There's the way he's played, the movement, all of that. Yeah, it's really weird. To be honest, if they ever bring him back, someone else can do it. I'm not going to be on set."

The Kandyman freaked the young Danny out!



HEROES AND VILLAINS

You may have seen David Warner in *Titanic*, or in *Star Trek*, or in *Tron*, or in *Time Bandits* – but you'll certainly remember him as Gisenko in 2013's *Cold War*. **DWM** chats to him about his long career, and his many brushes with *Doctor Who*...

INTERVIEW BY **MARK WRIGHT**

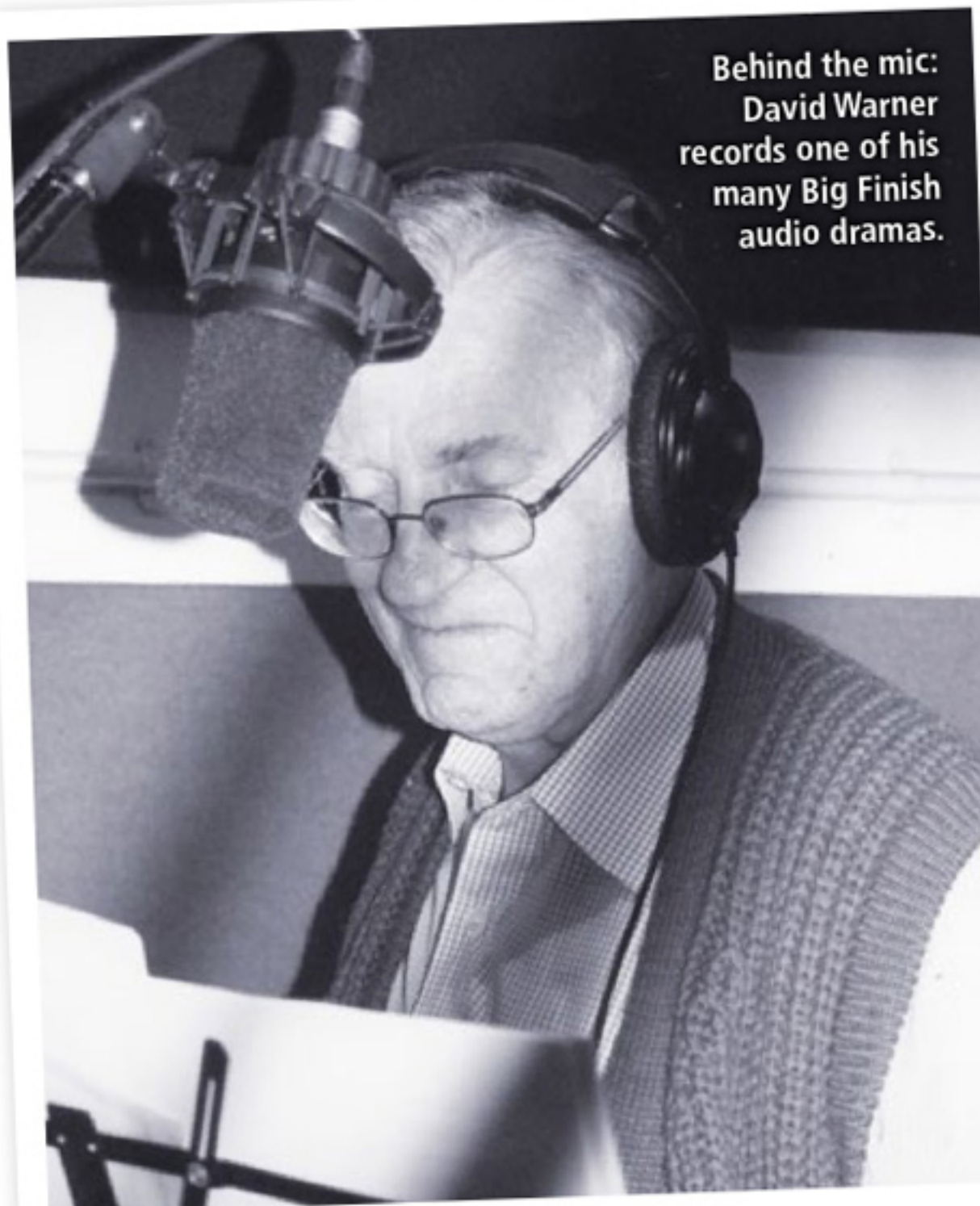
"I don't think I've ever been known for playing romantic leads," laughs David Warner. During the course of our **DWM** interview, there is a lot of laughter. We're currently discussing his biography on Wikipedia, the World Wide Web's ubiquitous and ever-reliable body of digital knowledge. It describes David as 'known for playing both romantic leads and sinister or villainous characters'. "I can't think of one girl I got in a film. To be honest with you, I don't think I ever did!"

To fans of horror, fantasy and science-fiction film and TV, David Warner needs little introduction. In a career spanning six decades, he has played time-travelling serial killers, ill-fated photographers on the trail of the Antichrist, Klingons, Cardassians, talking apes, and yes, there may have been one or two villains along the way – including Evil himself.

"The strange thing about David," says his friend and sometime-colleague, actor and writer Mark Gatiss, "is that as a viewer you would imagine that he had some kind of affinity with fantasy and horror, because of the many things he's been in. It couldn't be further from the truth."

In addition to David Warner's many and memorable genre roles, there have been critically acclaimed stage performances, Emmy-winning turns in US dramas, work with some of film's greatest directors, alongside numerous other film and TV roles on both sides of the Atlantic. In 2013, David's CV received yet another addition, one that could be considered overdue, when he was cast as Professor Gisenko in *Cold War*, the third episode of *Doctor Who*'s 2013 series. But David has links to the Time Lord that predate this by many years.

"People ask me, was I offered *Doctor Who* and did I turn it down?" he tells **DWM** when we meet for lunch in central London. It's been reported



Behind the mic: David Warner records one of his many Big Finish audio dramas.

elsewhere that, in 1974, David was included on a list of potential names to succeed the departing Jon Pertwee as the Doctor. David takes this opportunity to set the record straight. "No, I was never offered *Doctor Who*, so I didn't turn it down. What did happen years ago, my agent called me and said, would I be interested in being considered for or having a meeting about playing the Doctor. But I wasn't available at that time, so that's the truth. I was approached about whether I would be interested in meeting, but I wasn't able to pursue it. Maybe," he adds with a touch of typical mischief, "you can thank me for Tom Baker's success... I think they went the right way, don't you? Although I have played the Doctor for Big Finish."

More on David's many audio adventures later. Looking back to 2013, how did he feel to get the call to appear in *Doctor Who* on television?

"It was wonderful to be approached. I'm not one of those people who thinks, why haven't you had me in *Doctor Who*?, but I was working on something and I got a text telling me, 'It's your time to be in it, dear boy.' Of course I was pleased. I really like Matt Smith. I hadn't met him until we worked together, but I happen to like his Doctor. Not that I'm a *Doctor Who* aficionado, but yes, it was wonderful to be asked, so I could be part of it."

Cold War, featuring the return of the Ice Warriors, and set on a Russian nuclear submarine at the height of the Cold War in the 1980s, was written by Mark Gatiss, which proved a real pleasure for David.

"I've known Mark for years and I've worked with him, but we never discussed *Doctor Who*. So it was a lovely surprise to find myself in a script by him."

"David Warner not having been in *Doctor Who* is ridiculous," claims Mark. "If *Cold War* had been a two-parter, it would have been nice to expand Gisenko a bit more. I devised the character with David in mind, but of course, he can't sing a note!"

"I'd never even heard of Ultravox," confirms David. "I'm a Cilla Black man really."

The role of Professor Gisenko called for David to evoke the pop stylings of 1980s groups Ultravox and Duran Duran, but also to play perhaps a slightly different role than audiences may have expected.

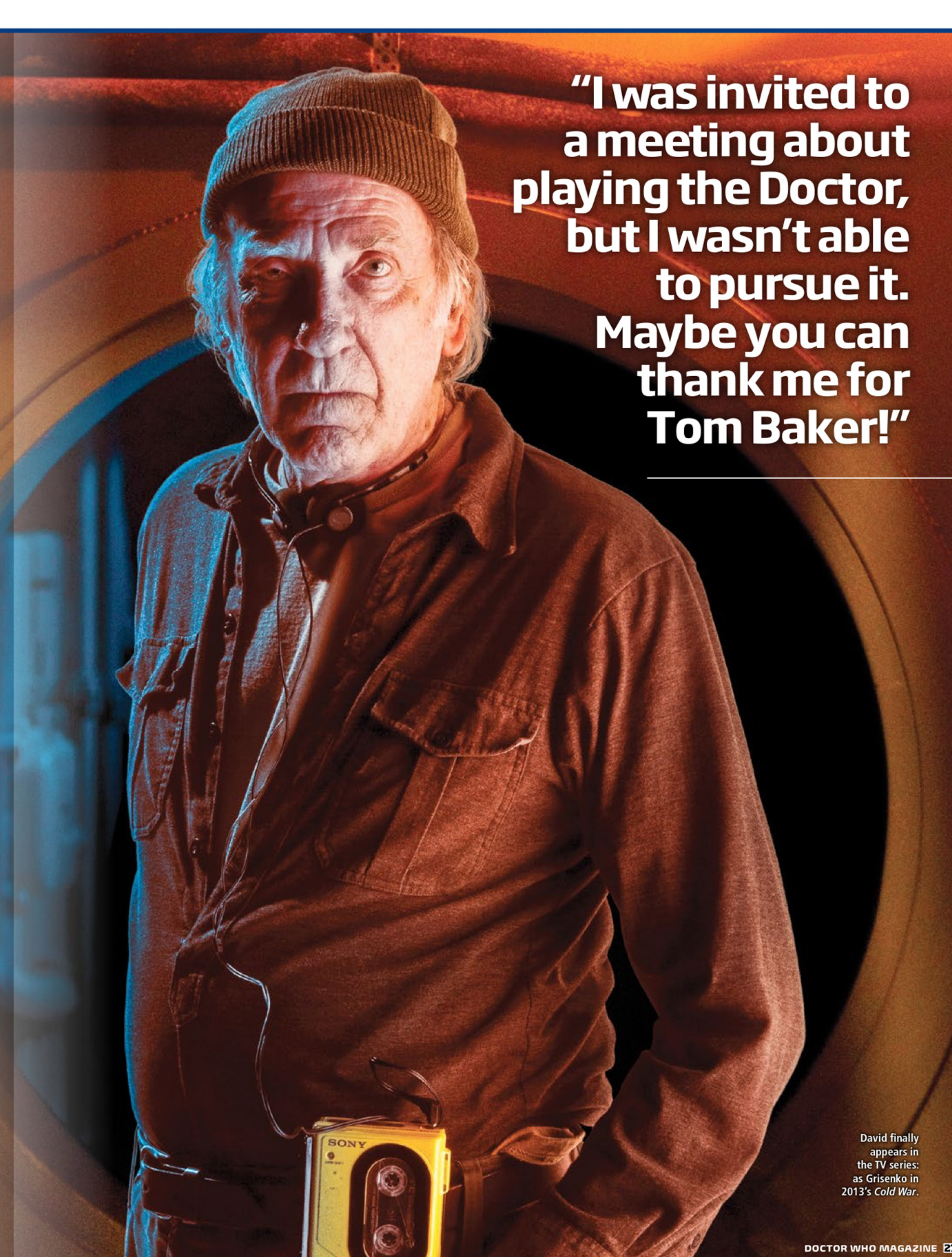
"I believe there's an earlier version of the script where not only does Gisenko die, but he's the villain. I've played a lot of villains, so many villains, that I really wanted to not play a villain. I wanted to be on their side. I wanted to be on the side of the Doctor."

David particularly enjoyed working with *Doctor Who*'s leading actors at the time – Eleventh Doctor Matt Smith, and Jenna Coleman, who was just starting her journey as Clara Oswald.

"I think Matt is absolutely wonderful," David enthuses. "He's sweet, and was generous, kind and considerate, I loved him. We didn't get to talk a great deal because he had a lot of lines to learn. I did say to him, 'I'd love to see your Hamlet at some point.' That's an actor's compliment!"

"And Jenna was lovely. She was just starting out in the role, and she's a sweetheart. That one particular scene between Gisenko and Clara, that was nice. It was lovely, and she was great to work with. And I hope I was great to work with for her!" ▶

"I was invited to a meeting about playing the Doctor, but I wasn't able to pursue it. Maybe you can thank me for Tom Baker!"



David finally appears in the TV series: as Gisenko in 2013's *Cold War*.

◀ The scene David mentions sees Grisenko sharing a quiet moment with Clara in the midst of Ice Warrior-induced chaos. With singing. “Those are the kind of parts, the bits I like acting. It’s all fine to run around corridors. In other jobs I’ve done, it’s all ‘kill ‘im!’ and ‘get him!’ and ‘stop them!’ Here, at least, there was a moment of two or three minutes of just gentle communication with somebody, so it was lovely.”

“It’s nice to have somebody like David playing against how he is typed,” adds Mark Gatiss. “It isn’t a scene where his smile slowly falls and he turns out to be in league with the Ice Warrior, he’s the human element in that, which is very nice for him to play.”

Having appeared in many films and TV shows with a heavy quota of special effects, how did the technical side of shooting *Doctor Who* compare to some of David’s other science-fiction work?

“I was in *Tron* [1982, in which David played villain Sark], one of the very first movies where people were just standing there, surrounded by nothing. We had to mime things we fought with, it was all new to me. Techniques develop over the years, so this was the beginning of all that. So, I took it as a kind of challenge, an acting challenge, to be working with things in your hand that weren’t really there. Of course, nowadays, people are filming and you think they’re in the French Riviera or in the mountains, and of course they’re just stuck in the studio. And that’s all developed since. So it’s all part of the technical development.

“On *Cold War* the sets were very solid and enclosed. It was a small set, a claustrophobic set and a wet set. And far more difficult to negotiate than it looked. If you finished a take and then you had to do it again, it was quite difficult, physically, to get to the beginning because it was so small, you had to climb up and down ladders and stuff, in order to go and do it again. I’m not complaining,” David is quick to add. “Actors complaining is one of the most indulgent things ever. Anybody would think they were forced into it. Actors can complain if they’re screwed with a deal or not paid properly, but generally I don’t go for complaining.”

As an experienced actor, does David employ any special preparation techniques for any new role he takes on?

“My main thing is learning the lines. No, I don’t do research, I’m not a great researcher, it really is a question of just trying to stay dry – on that one – and getting the lines right. And don’t bump into the furniture! That’s the kind of actor I’ve always been. For *Cold War*, it’s about the Doctor and his adventure, and Clara, and you just accept what it is. If you’re invited to do a gig, you can’t then suddenly say, well I’d like to do a bit more. You can’t really do that. Unless you’re somebody really big, you just don’t do that. You read it, and then say yes or no. As a guest actor you have to try to adapt to the way that it works.”

Three years before encountering an Ice Warrior deep beneath the sea, David appeared in Big Finish Productions’ Eighth Doctor audio adventure *Deimos*, which also featured the reptilian Martians.

“On audio, you can’t see them, but everybody seems to know about them and how they used to look. Bearing in mind that I knew nothing about the Ice Warriors, on *Cold War* everybody was saying ‘Ooh, it’s the new Ice Warrior’. I had no idea, all I could do was nod and smile. I was more aware of the actor inside the suit, because I’d worked with the Ninja Turtles [in *Teenage Mutant Ninja Turtles 2: Secret of the Ooze*] and the four of them in those suits, it was hell for them. I’m sure that now the design is much better for the comfort of the person

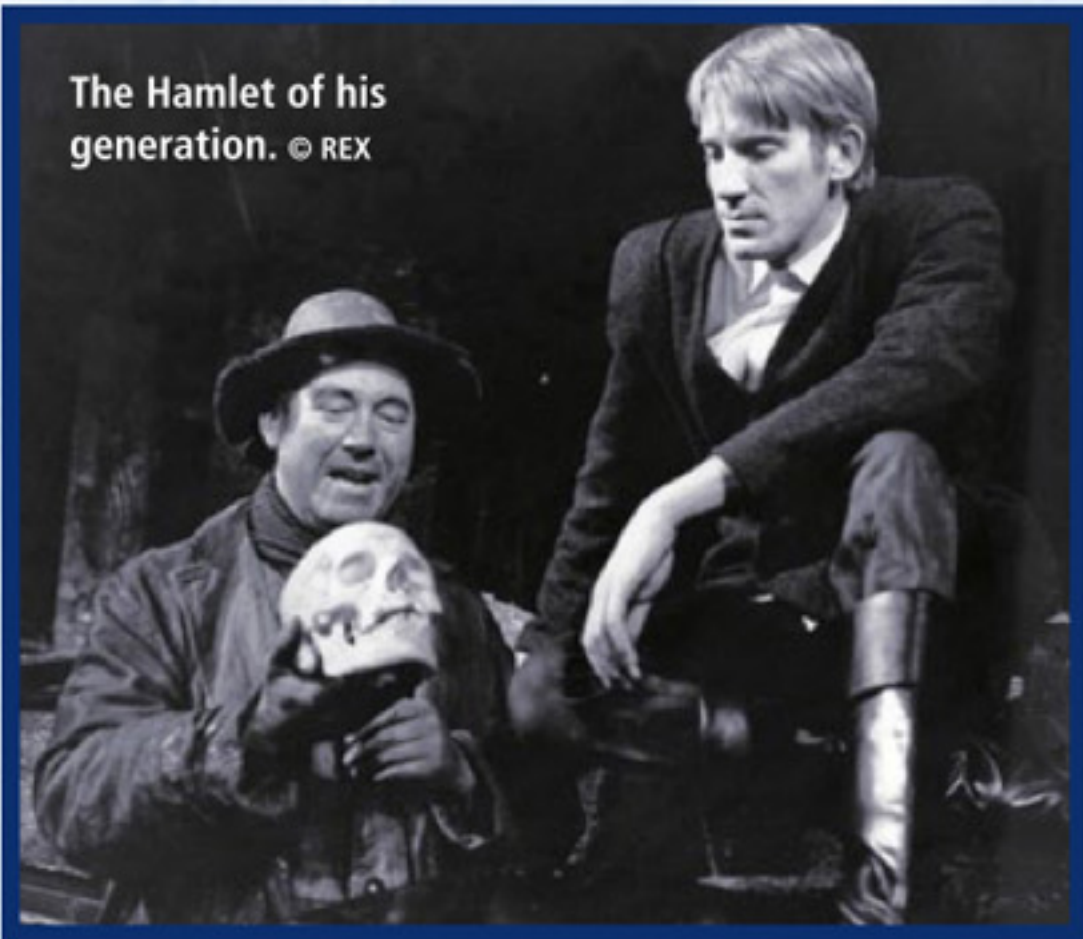


“Everybody was saying, ‘Ooh, it’s the new Ice Warrior!’ I had no idea. All I could do was nod and smile.”

wearing them. Those are the kind of things I think about. To the fans of *Doctor Who*, the Ice Warriors are something special. When I was told after we’d filmed, ‘Don’t tell anybody it’s the return of the Ice Warriors,’ I said, ‘Well, how delightful.’ Because bearing in mind I’m not anti-*Doctor Who*, it’s just not part of my life in that way.”

David Warner’s career began in the early 1960s, following two years at drama school.

“I managed to get into RADA,” recalls David of those early years in the business. “I had no idea how competitive it would be. I applied, I got an audition and I just got in. You had two streams, you had an A and B stream. In the other stream of my year was [future *Day of the Doctor* guest star] Johnny Hurt and Ian McShane. Then you have to try to get an agent; you got a book with all the agents in London, and you’d say, ‘Please come and see me in a show,’ and get the replies delivered to RADA on



the notice board. Johnny Hurt and I, we knew each other, we used to go drinking, and suddenly we were doing a terrible production of Shakespeare’s *The Tempest*, at RADA. We both got a letter from the agent Julian Belfrage. It said, ‘I saw you in *The Tempest*, and I’d like to represent you,’ so, that was fantastic.”

The work must have then come pouring in?

“It was slow. I did extras work, and small parts on stage. But, here’s an example for anybody wanting to be an actor: I played seven lines in an experimental Royal Shakespeare season. Seven lines, but as a result of those seven lines, I was invited to audition for the part of Henry VI which was to be produced by the Royal Shakespeare Company at Stratford the following year. I auditioned and got the part. I said to my agent, ‘No, no, they want me to audition for the understudy, there must be somebody in the RSC they’ve got in to play that part.’ But, no they’re looking for somebody to play Henry VI. And I got it. It never occurred to me, going in and playing old men and butlers at drama school, that I would then go on to play Hamlet! It wasn’t really on the agenda. But that’s the way it works.”

A few months before heading to Stratford in 1963, an early, but pivotal, TV role saw David star alongside a young Bob Dylan in *Madhouse on Castle Street*, part of the BBC’s *Sunday Night Play* strand – and a sad victim of the BBC’s junking policy of the day.

“It’s one of the holy grails of the lost BBC wiped tapes,” David laments. “There was an *Arena* documentary about it. There are a couple of audio recordings of Dylan singing in it, but nobody has any visuals apart from a couple of still photographs. It was the first time he sang *Blowin’ in the Wind* publicly. I had to say, ‘Sing Bobby!’ It was before his time really.”

While there would be much TV and film work in the years to come, theatre took up much of David’s time in the early to mid-1960s, with three years spent at the RSC. This eventually led to one of the great acting roles.

“There’s no record of my Hamlet, thank God,” David laughs once again. “According to the press, I wasn’t a good Hamlet! We got terrible reviews, but somehow it caught the imagination and it became, so they tell me, people say, ‘Weren’t you the Hamlet of your generation?’ Well, I doubt that. In reality, it’s been sold as that, I don’t know. The critical reception was not good, but the houses were packed.

“I did film, radio, TV and theatre. The ideal mix. Which was what I always wanted to do, I didn’t want to concentrate on one thing.” Here David pauses with another moment of self-deprecation. “Here’s me saying that I didn’t want to concentrate, as if I had a choice! No, I was always, as John Hurt says, he came up with the phrase, ‘a letterbox actor’. It’s whatever script drops through the letterbox. And that’s basically it. Some people design their careers. It always depends how self-confident you are. A lot of us are just grateful to be working, and quite surprised. I’ve had quite a surprising career.”

Part of that surprising career came at the dawn of the 1970s when David found himself working on both sides of the Atlantic.

“My first time in America was to join Sam Peckinpah, who’d seen me in a film called *Morgan: A Suitable Case for Treatment*. He brought me over in 1970 to do this Western, *The Ballad of Cable Hogue*. Then *The Omen* was a success, I got offered a script in America, went over, did it, flew home, and then was invited to do something else. So I lived in England, and flew back and forth. I never decamped to America to do it.”

The success of 1976’s *The Omen* – and an earlier appearance in a segment of the film *From Beyond the Grave* – began David’s long association with horror, fantasy and science-fiction.

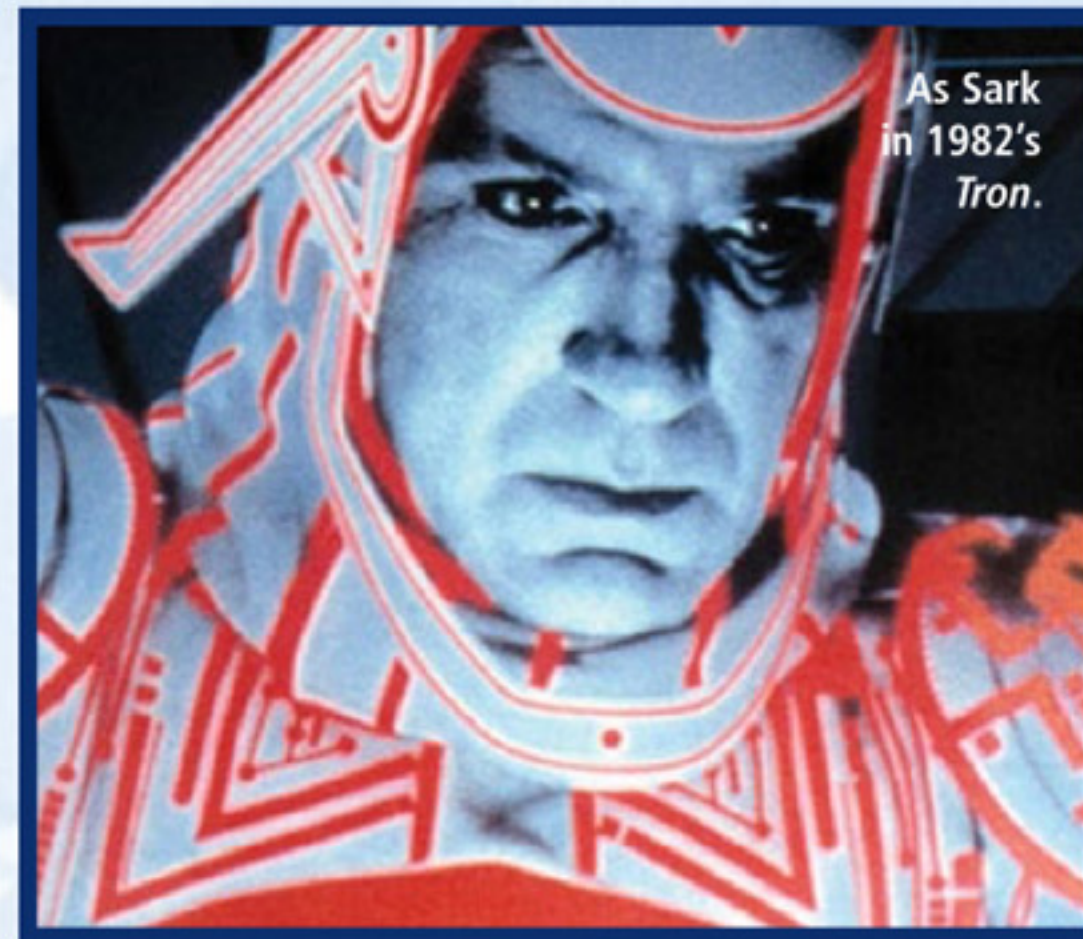
“The original title of *The Omen* was *Birthmark*. ‘Gregory Peck in *Birthmark*!’ It doesn’t have a ring about it, does it? But they changed it to *The Omen*. It was great to be in. You don’t know what’s going to happen, you don’t know if it’s going to be any good. They said, ‘What’s the great Oscar-winning Gregory Peck doing in a horror movie?’ I didn’t see it as a horror movie, it’s more a psychological film. Of its genre, it turned out to be rather good. I spent a lot of time with Gregory Peck. I loved him, a wonderful person. I think it was *The Omen* that put me on the map in America.”

While filming *The Omen*, David encountered an actor also appearing in the film, one with a strong connection to *Doctor Who*.

“I met Patrick Troughton one morning. We didn’t talk about *Doctor Who* or anything like that. He was a very charming man. Of the early *Doctor Who* I did see, I think Troughton was the one I felt I identified with.”

During this intensely busy period, as the 1970s became the 1980s, David made some of his most memorable film appearances in roles that cemented his place in the affections of movie fans of a certain age.

“*Time After Time* was 1979,” he recalls of the film in which he played Jack the Ripper in modern-day San Francisco, pursued through time by Malcolm McDowell’s HG Wells. “Working with Malcolm was a joy. The pair of us knew each other at Stratford in 61 or 62. The last thing that either of us thought at that time was that we’d be co-starring together in a Hollywood film. It was a total shock to me! Malcolm had become a star by then – bearing in mind I never thought of myself as a star. I’m a supporting actor, who some people know and some people don’t. But



Malcolm had become a bona-fide British film star, considering he had one or two lines when I played Hamlet, and then he was the leading man, which is great, that’s the way the business works.”

1981 brought a movie back in the UK, in which David played the villain to end all villains – Evil!

“*Time Bandits*. That was wonderful. I hope there was a dash of humour in there. I found Evil to be a comedy villain. It was great to meet and work with Terry Gilliam. Terry was the kind of director who you’d do anything for, however outrageous. I remember my costume fitting when he kept playing with what Evil was going to look like. It was a heavy costume. I had to have the long nails, so having a pee at lunchtime was... tricky. You had to take the nails off. But, I only did it through default because Jonathan Pryce was asked to do it, and he wasn’t free, so I got it. This often happens. You’re on a list,” shrugs David, “and sometimes you’re at the bottom of the list and still get the part.”

The role of computer-generated bad guy Sark in 1982’s *Tron* exposed David to an increasingly common element of blockbuster movie appearances.

“At that time, my wife was pregnant. Part of the contract on *Tron* was for merchandising, for the action figures. My agent in America said, ‘We’re just negotiating the standard contract for my plastic figure.’ I said, ‘What plastic figure?!’ I didn’t know anything about merchandising. They were going to make a little figure of Sark. I said, ‘I’m playing the villain, I’m playing the heavy, I don’t want my kid growing up with a plastic baddie for a daddy!’ That was my way, but I had to have it, so evidently they made me.”

David chuckles at the memory of being sent out to promote *Tron* on American television.

“I had two photographs, for a film that hadn’t been completed, that I’d seen nothing of and I didn’t know what it was about. I had to go criss-crossing the American morning shows, and ended up holding baby pictures up! I didn’t know what to say! There wasn’t a clip of the film to show, I didn’t know what I was talking about, and I was the one there because I believe my co-stars Jeff Bridges and Bruce Boxleitner were otherwise engaged. The film opened and didn’t do very well financially, and I put that all down to me! The box office failure of *Tron* was all down to David Warner! It was horrendous, absolutely horrendous. I was so embarrassed, sitting there in front of the United States breakfast audience, holding up photographs, which were black and white anyway!”

It’s evident throughout our time together that David has always adopted a realistic approach to his career and the business of acting. If there’s any resentment to being closely associated with horror and science-fiction, he certainly doesn’t show it.

“It’s those genres that attract the admirers and fans of those kinds of films. That’s what people will



home in on. I get invited to conventions, and you go and you know what you’re in for – and you’re happy to be in for it. What I’m trying to say is, I don’t get frustrated. I don’t say, ‘By the way, do you know I also played...?’ I don’t do that.”

Similarly David has no qualms about being known for playing a series of villains.

“I did one of the *Hornblower* episodes, with Paul McGann. I’m playing this captain. When I read the script, I thought it was a great part for me, I loved it, but we had the usual chat before I said yes. I said, ‘You cannot have this captain, the only time you see him rush up on deck, being cruel and going away. You’ve got to have shots of him alone downstairs.’ If you ever watch it again, you’ll see him playing cards, sitting alone drinking. So when he comes up, you see the other side, and that’s what you have to do. It gives you something to play, otherwise it’s just one note.”

With David logging movie roles in Hollywood, it might seem that he’d turned his back on the UK altogether, which was not the case.

“I did all those movies, but I came back to England and I did a four-part detective drama for ITV, *Charlie*, with the great Martin Campbell. Wonderful, and I worked with him again afterwards. I did a six-part Joanna Trollope adaptation with Jane Asher, so I was doing all that BBC drama stuff. I did BBC and ITV. I was doing all sorts of things, detective stuff, historical, lovely, the ideal actors thing.

“Oh yeah, *Hold the Back Page*” nods David enthusiastically when asked about a particular favourite of your **DWM** interviewer. In this 10-part 1985 BBC drama, David played Fleet Street sports hack Ken Wordsworth. “At the time, the commissioning editor was a big fan of it, but they didn’t do any more. I would have loved to have done another series, it was a lovely part for me.”

No interview with David Warner is complete without asking about *Star Trek*. His appearances in two feature films and a two-part *Star Trek: The Next Generation* adventure makes him one of a handful of actors to appear in both *Doctor Who* and *Star Trek*.

“I did *Star Trek V* (1989) and I was directed by William Shatner [aka Captain James T Kirk]. I like Shatner a lot. Whenever we meet up, we spend time together. We just sit and it’s sweet.

“Then they asked me to be in the next one.

How does that work? Why did they invite me back? I never know... I can only say that my part as St John Talbot in *Star Trek V* was cut quite a lot. I did have a lot more to do, but in the end all I do is stand there on the bridge of the *Enterprise*. So then Nicholas Meyer, who directed *Time After Time*, asked me to be to be in *Star Trek VI* (1991) and play the Klingon Chancellor, Gorkon, this character with a Gorbachev link. There’s a great line about Shakespeare sounding better in the original Klingon! But I couldn’t understand, why did they invite me back?! And I just figured they’d forgotten I was in *Star Trek VI*!” ►

◀ A year after filming *Star Trek VI*, David received an eleventh-hour call to play Gul Madred, a highly memorable Cardassian in *Chain of Command*, a two-part *Star Trek: The Next Generation* adventure.

"I took over with three days' notice, and I had to read every word, I couldn't learn the lines. Patrick Stewart [who played Captain Jean-Luc Picard] was another friend, who was sympathetic and understanding. That was tense for me, I was nervous. As a guest actor walking onto an established set, it's quite a different vibe. They all know each other, they have their routine, like on *Doctor Who*. You're walking in as a stranger and you just try to make the best of it that you can. Never has a team helped a stranger so much as the team on *Chain of Command*."

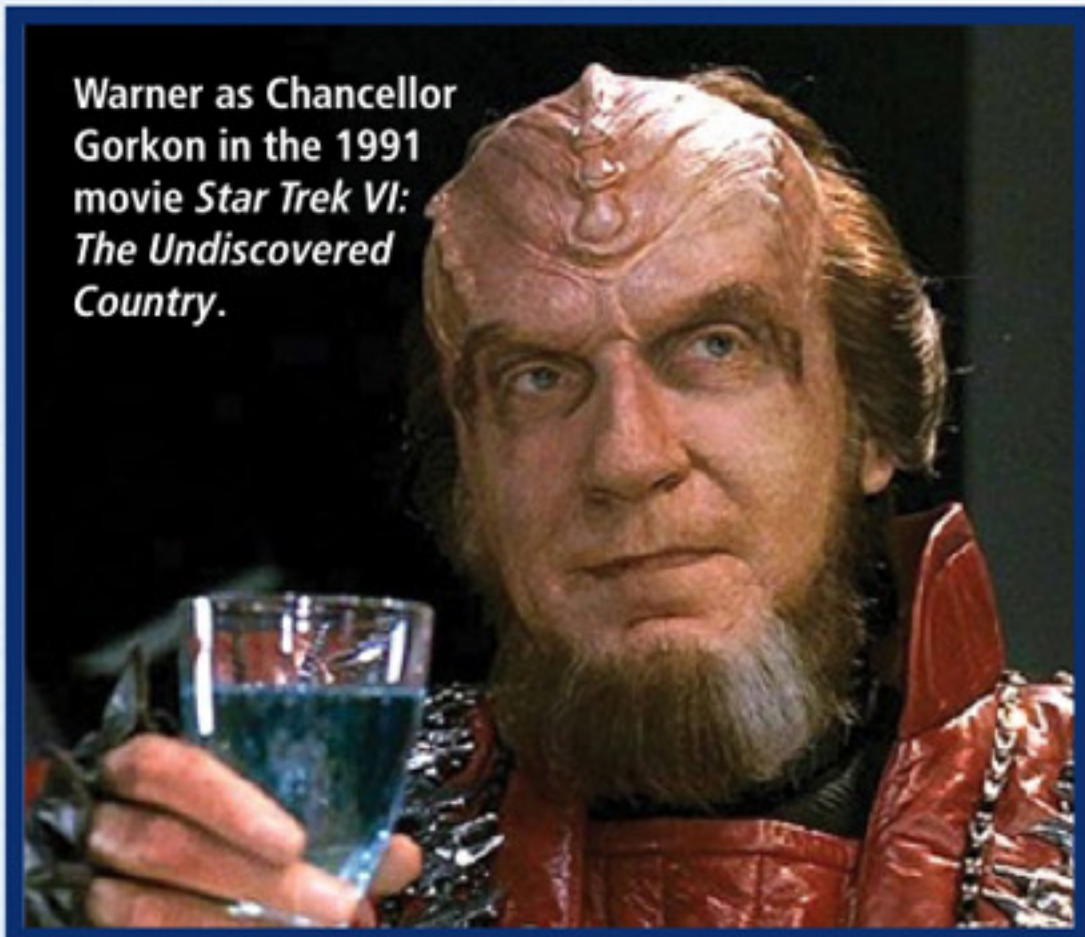
In *Chain of Command*, Gul Madred frequently asks Picard to identify how many lights are lit, as a method of psychological torture. "That's a convention thing, *how many lights are there?* I can't for the life of me remember! They always ask me how many lights there are. There's that, what was it like being directed by William Shatner, and did I turn down *Doctor Who*?"

While we've established as a matter of record earlier in this interview that David Warner did *not* turn down the role of Doctor Who as he was never in fact offered it, nevertheless, the Doctor is a role he would eventually play on audio a decade before his guest appearance in the TV series. Released by Big Finish Productions in 2003 to celebrate the 40th anniversary of the series, *Doctor Who Unbound* cast actors such as Geoffrey Bayldon and Sir Derek Jacobi as alternative incarnations of the Doctor. *Sympathy for the Devil* posed the question 'what if the Doctor had not been UNIT's scientific adviser,' with David playing an alternative Third Doctor, exiled to Earth 30 years too late. It co-starred Nicholas Courtney as a retired Brigadier, Mark Gatiss as the Master (under the pseudonym Sam Kiskart), and an up-and-coming young actor with a bright future.

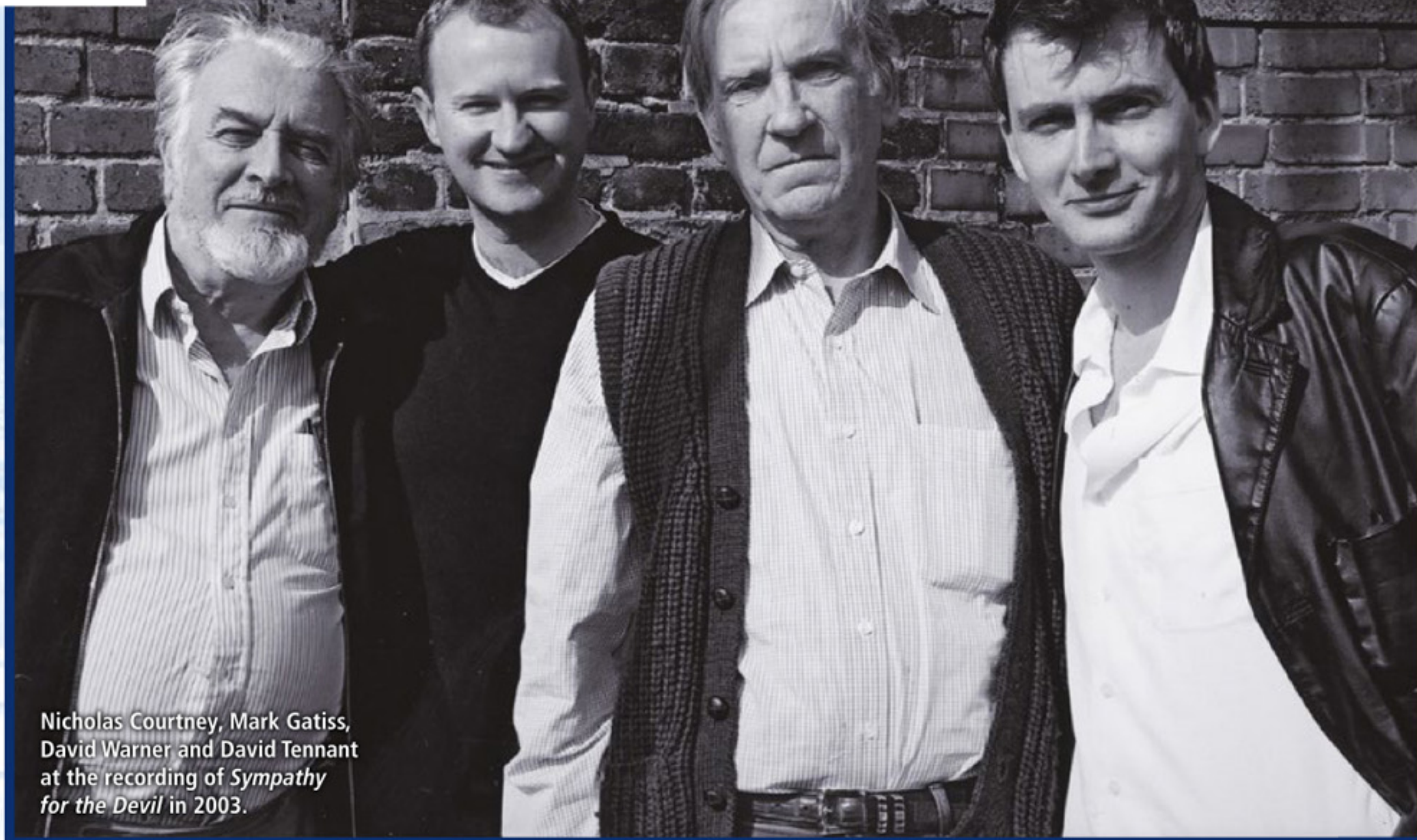
"*Sympathy for the Devil* should be a collector's item," says David, "because David Tennant was in it way before he became the Doctor."

Now he'd been given the opportunity to play the Doctor, did David take any particular approach to the role?

"You're talking to somebody who's been aware of *Doctor Who* ever since it started, but has not been an aficionado. I can read blogs and comments on episodes and have no idea what anybody is talking about. So I didn't approach it in any other way than as a script that had been given to me. Some people have said that they enjoy my interpretation of the Doctor. I'm delighted. But it didn't come from any real background or knowledge of the Doctor or



Warner as Chancellor Gorkon in the 1991 movie *Star Trek VI: The Undiscovered Country*.



Nicholas Courtney, Mark Gatiss, David Warner and David Tennant at the recording of *Sympathy for the Devil* in 2003.

the regenerations. So it was just me giving my spin on the script rather than any kind of preparation, except for what was written on the paper."

Sympathy for the Devil led to a sequel, *Masters of War* in 2008, and this was just the beginning of a long association with Big Finish that has endured to the present day.

"I played Steel in *Sapphire & Steel*, which I'd never heard of and never seen until I was asked to do it for Big Finish. It was nice to be playing Steel in something called *Sapphire & Steel*! It's nice to be part of something like that. What Big Finish is doing is wonderful. The fact that they now have so many of the Doctors doing stories, and still sticking with it is great. And the fact that Tom [Baker] is doing it is just wonderful."

Among his many Big Finish appearances, David played the recurring villain of Cuthbert – complete with northern accent – in the second series of Fourth Doctor Adventures opposite Tom Baker and the late Mary Tamm. It's a character who's set to return in 2016.

"If you're playing a villain on audio, you can't ring the changes too many times, you have to have something else going. I believe that Tom didn't always go to the conventions and do stuff. I'd been with Big Finish for years, and I believe he was about to or had done one. I bumped into him down Charing Cross Road, and of course I knew... And he whispered to me, 'I've just done Big Finish.'

"I've worked with all the Doctors, really, except for Hartnell. I've worked with and know Chris Eccleston, we did a TV together. A great actor.



Warner as Gul Madred in the 1992 *Star Trek: The Next Generation* story *Chain of Command*.

"Some people have said that they enjoy my interpretation of the Doctor. I'm delighted!"

I met Pertwee, I think we both had places on Ibiza and said hello! And then Troughton, Tom, Peter Davison. I've done a bit with Sylvester. I did TV and audio with Paul McGann."

David's work with Big Finish – and audio work in general – is something that he seems comfortable and at home with: "I just feel at home there. It's the longest I've ever actually been associated with one group. I was a member of the Royal Shakespeare Company and all that kind of stuff. But it's over 10 years now since I started working for Big Finish. I'm in the repertory, and that's how I see it. I'll pop in for a day, I'll pop in for a morning, I'll pop in for a line. I think I popped in and said one word! You know, I'll do that because I just love the whole feeling of it."

Cast another eye over David Warner's CV, it would seem that from the early 1960s to 2015, he has never been out of work.

"I've had periods of not working," he considers. "With more TV channels, some will put stuff on television that you did 20 years ago and some people think you're working – and you're not! But I cannot complain about anything. I have had periods out of work, but I also used to be a workaholic. I would do stuff just to do it, and that leads you down the road of doing stuff you shouldn't have done. But I just didn't want *not* to be working. Now I know, I am a recovering workaholic."

Despite this, the last few years has seen David making yet more memorable appearances in mainly British TV shows, including *Mad Dogs* (alongside former Master actor John Simm), *Midsomer Murders*, two episodes of *Penny Dreadful* as Van Helsing, and as Pavel Wallander in the Kenneth Branagh detective drama *Wallander*. In 2012, David worked on the BBC ghost drama *The Secret of Crickley Hall*, which marked a second time working with director Joe Ahearne, who had previously helmed five episodes of *Doctor Who*'s 2005 series.

"I'm a great fan of Joe's, I'll be having lunch with him," exclaims David. "The first time I worked with him was with Christopher Eccleston, in *Perfect Parents*, with Suzie Harker, Brendan Coyle and Lesley Manville. I was playing a Catholic priest and there were hints that he'd done dubious things. Without ever having met, I was able to discuss my way through the script on the phone with Joe, who was so receptive to every single comment or idea or slight tweak that I suggested. Well, that's lovely for a director to be like that."

One job in recent months that David particularly enjoyed was an episode of Reece Shearsmith and Steve Pemberton's *Inside No 9*.

"That was a joy to be asked to do because I'd admired the series so much. You know something about every single person who turns up. If you saw the Sheridan Smith one, which I thought was one of the greatest 29 minutes of television I've ever seen, it blew me away. I sat there drained, because everybody in it was so good, and it was so well-constructed.

"I don't know how Steve and Reece do it. Everybody seems to have been given a life in those things. Our one was slightly different, the rest of them you could feel what these people were like when they went home. And that's very rare. I did *The League of Gentlemen* movie, and it was lovely to be with them. The three of them – Reece, Steve and Mark Gatiss – are just such a delightful group. They are egoless."

Looking back over his career, David seems happy with where he is today, known for a wide range of different characters played across theatre, films, television and radio.

"The fact that people don't know my name is absolutely fine," he says with typical understatement. "I meet people and they say, 'What do you do?' Now, I either have the choice to say I'm an actor or I say I'm an accountant, depending on my mood. If I happen to say I'm an actor, they'll say, 'Oh, what have you done?' I say, 'I was in *Titanic* and I played the butler.' 'Was that you? What else have you done?' 'Well I was in *The Omen*, my head gets sliced off...' 'No, was that you?' 'Yes. I was in *Straw Dogs*.' 'No? Were you?' It goes on. My name isn't known, my face isn't particularly known or maybe familiar, but each time I mention something, they say, 'No, was that you?' That's the greatest compliment this actor can get. Having being given the opportunity to have a career at all is fantastic. I'm not being falsely humble, because I was not expected as a kid to succeed.

"I think, when I look back, not necessarily at the great roles I've played or the good parts, it's the people I've met, the majority of whom have been really wonderful. One or two have not. And the places I've been. Who'd have thought? I never planned my career. I used to go the cinema when I was a teenager. I would see on the big screen, without thinking this – Gregory Peck, Lauren Bacall, Simone Signoret, James Mason, Trevor Howard – all these people, and I'd end up working and going on location with them and sitting having dinner in a hotel."



David appears in an episode of Reece Shearsmith and Steve Pemberton's *Inside No 9*.

As this is **Doctor Who Magazine**, all roads eventually lead back to the subject of *Doctor Who*. Having, once upon a time, appeared on a list of potential Doctors, playing the Doctor twice on audio and working with many other Doctors, does David have any thoughts on the appeal of the character from an acting perspective?

"Well, from what I can gather, David Tennant and Peter Capaldi were lifelong fans, so you hear that they've lived and breathed *Doctor Who*. Maybe the attraction is being in the most extraordinary TV phenomenon. We know why it's fantastic, that every generation who's interested in it has their

Doctor. It really is a bringer-together of families.

A kid can talk to their father or mother, and they share a common language of the *Doctor Who* universe. I think that's one of the most wonderful things about *Doctor Who*. Why wouldn't an actor want to do it? It's a fantastic job to have, isn't it? To be the Doctor? It's like Bond and Sherlock Holmes, and to suddenly be brought in to this piece of television history, you're immediately part of it."

And should this phenomenal piece of television history ever come calling on the acting talents of David Warner once more, would he be interested?

"Like a shot." David pauses and smiles, before adding: "As long as I didn't have to sing!" **DWM**

UNIQUELY WARNER

Writer and actor Mark Gatiss tells us what he admires about David...

"The very first thing I would have been aware of David in is in my favourite Amicus portmanteau film, *From Beyond the Grave*," Mark recalls of the years spent watching his future friend and colleague on screen. "He is utterly brilliant in it. It's such a grim story, *The Haunted Mirror*. It's all in there, there's a sort of playfulness about him, but there's also this slightly seedy early 70s quality which David brings so brilliantly to it.

"And then *Time Bandits*, in which he is amazing. I've always loved David's sort of drollness. He's got this ability to be very scary and very silly at the same time. And you notice him everywhere, in so many of those totemic films, like *Time After Time*, and then he's so great in *Star Trek VI*.

"I know David Warner through David Tennant," Mark continues, explaining how he came to be friends

with David years later. "David first met him in Oxford, I think, and that's how *Sympathy for the Devil* came together for Big Finish.

"It's a curious thing, looking back. I can still remember sitting in the passenger seat of the car, texting David Tennant, saying, 'Do you fancy being in a Big Finish with David Warner as the Doctor and me as the Master?' And that's so weird to think about now, when five minutes later, David Tennant was the Doctor!"

How was the experience of acting opposite David Warner's incarnation of the Doctor?

"The whole thing is still one big pinch, isn't it? I'm constantly pinching myself we're even considering these things, and yet here we are, and *Doctor Who*'s been back on for 10 years. So I never thought in a million years I'd play the Master opposite David Warner as Doctor Who!"

In the years following this pivotal audio adventure, Mark and David have collaborated several times on film, TV and radio, including *The League of Gentlemen* movie and Mark's radio comedy, *Nebulous*.

"David has a rare ability to sort of change the meaning of a line between takes. When we were doing *Nebulous*, some of his line readings literally made



me cry with laughter. He has that fantastic explosive quality, and would put a spin on a line, which you would never expect. He would make us howl with laughter.

"If I could distil David into a paragraph, he really is one of our most underrated and finest actors. The fact he's never really had a definitive part is probably why, when you show people his picture you couldn't actually say, instantly, what you know him from. That's the key to his longevity; he's got an incredible range and massively underused comic potential. I've always loved his comic energy and his really very brilliant dramatic energy. When they come together, that's what makes him uniquely David Warner."

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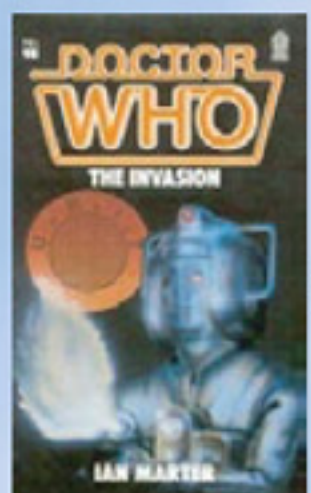
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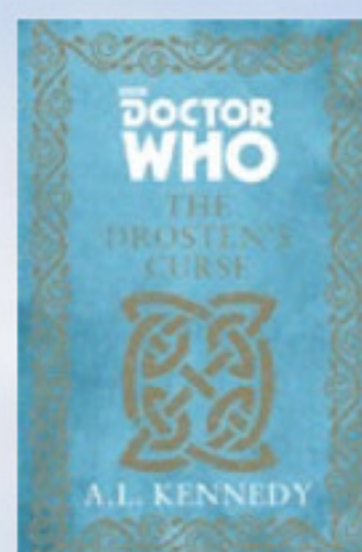
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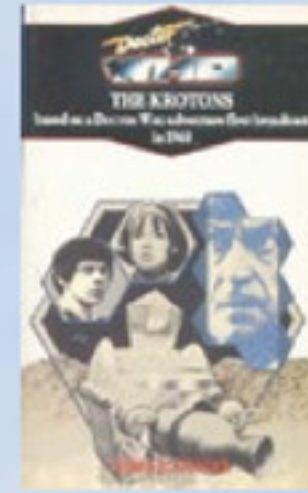
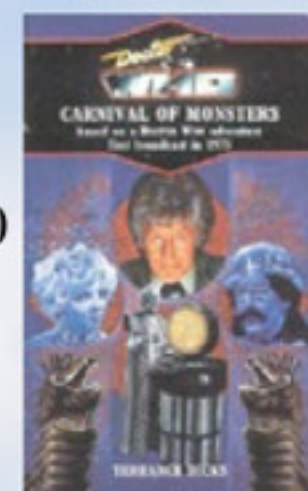
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I CAN'T BELIEVE WINNIE'S SIDING WITH DR AUDLEY. IT MUST BE A BLUFF.

WHY?

BECAUSE I'D NEVER DO THAT.

BLOOD and ICE

Part Four

Story: JACQUELINE RAYNER
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HOW MANY TIMES DO YOU NEED TO BE TOLD? SHE'S NOT YOU!

BUT...

SO SHE **STARTED OFF** AS PART OF YOU. BUT YOU'VE TRAVELLED **DIFFERENT PATHS**. WHO KNOWS WHAT **DECISIONS** SHE MADE ALONG THE WAY?



IN HER EYES, IT'S A CHOICE BETWEEN **HER** AND **ME**. ARE YOU GOING TO BLAME HER FOR CHOOSING **HERSELF**?

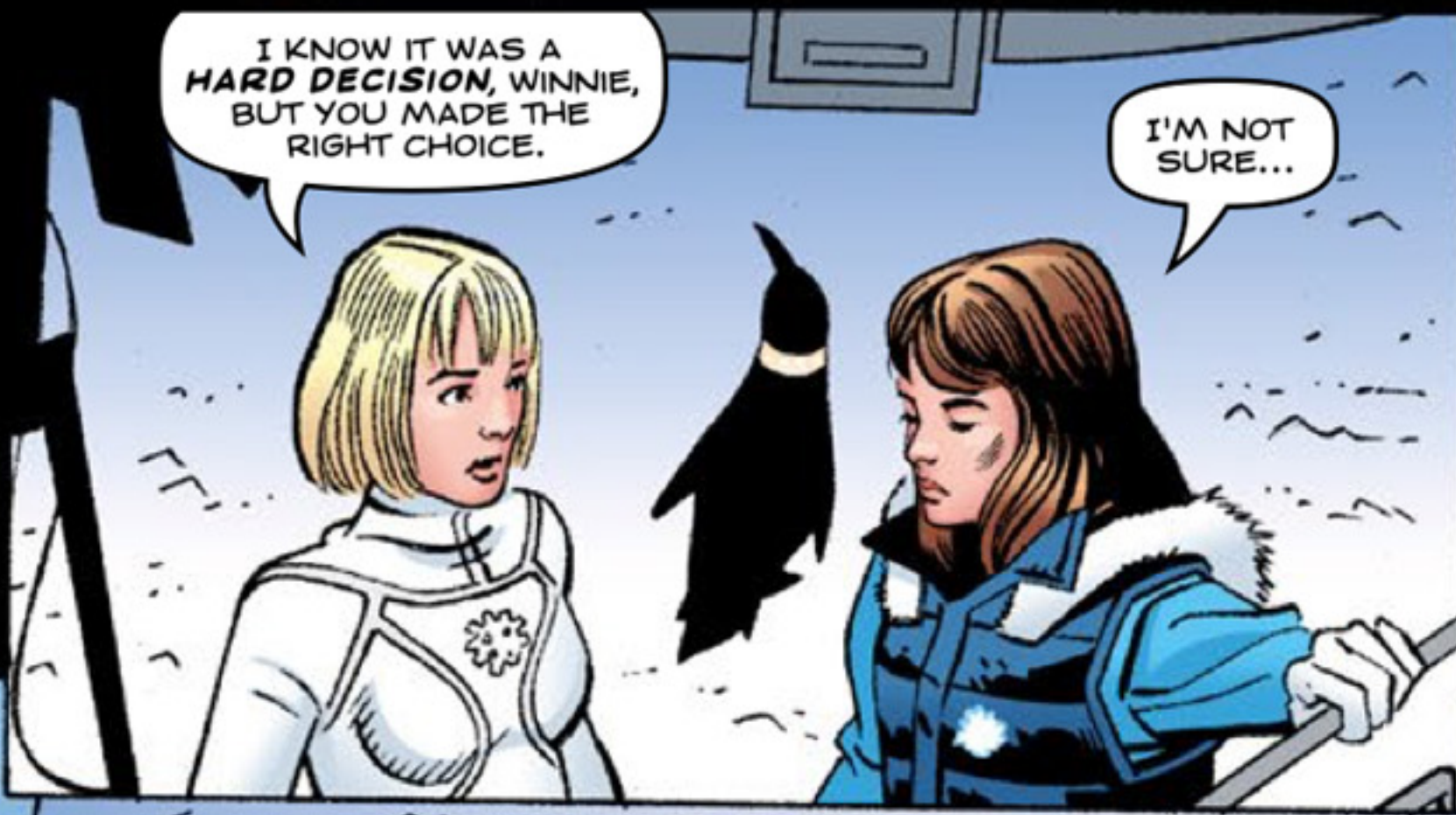


YES.



WINNIE WOULD **NEVER** BETRAY US.

I'LL NEED A BIT OF **PROOF**.



I KNOW IT WAS A **HARD DECISION**, WINNIE, BUT YOU MADE THE **RIGHT CHOICE**.

I'M NOT SURE...

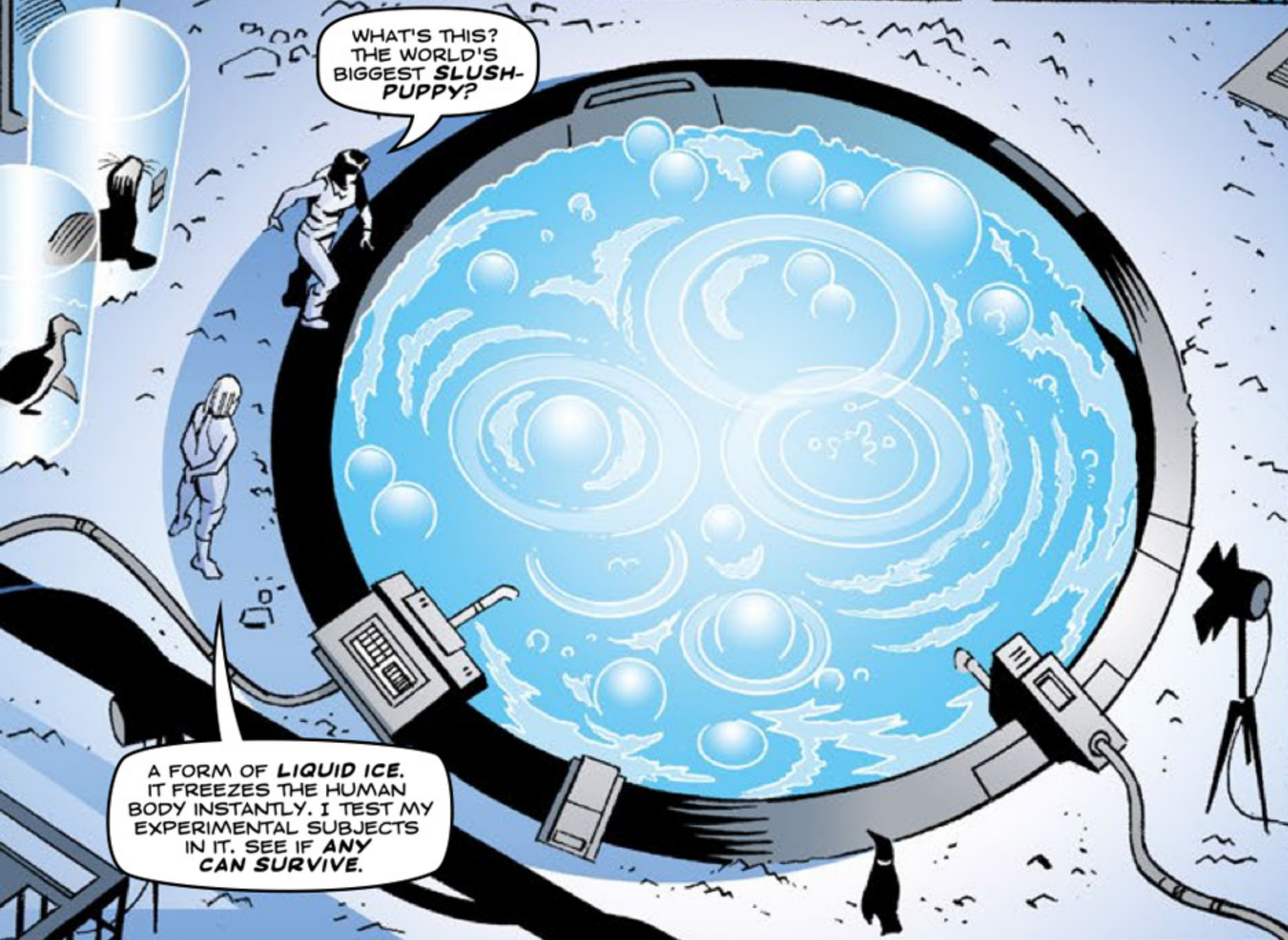


ANTARCTICA **MUST** BE PROTECTED. THAT'S WORTH **SACRIFICING** A FEW FRIENDSHIPS.

YES.

AND A FEW **LIVES?**

I GUESS YOU'D BETTER GIVE ME THE TOUR.



WHAT'S THIS? THE WORLD'S BIGGEST **SLUSH-PUPPY?**

A FORM OF **LIQUID ICE**. IT FREEZES THE HUMAN BODY INSTANTLY. I TEST MY EXPERIMENTAL SUBJECTS IN IT. SEE IF ANY CAN **SURVIVE**.



ARE THESE ANIMALS REALLY SUPPOSED TO **KEEP INTRUDERS AT BAY**? THEY DON'T LOOK SCARY.

NOT AT THE MOMENT. BUT IF THEY HEAR A **CERTAIN FREQUENCY** THEY'LL ATTACK ANYTHING THAT'S **NOT OF THEIR OWN KIND**.

NO WAY!



YOU'D LIKE A **DEMONSTRATION?**

KLIK!

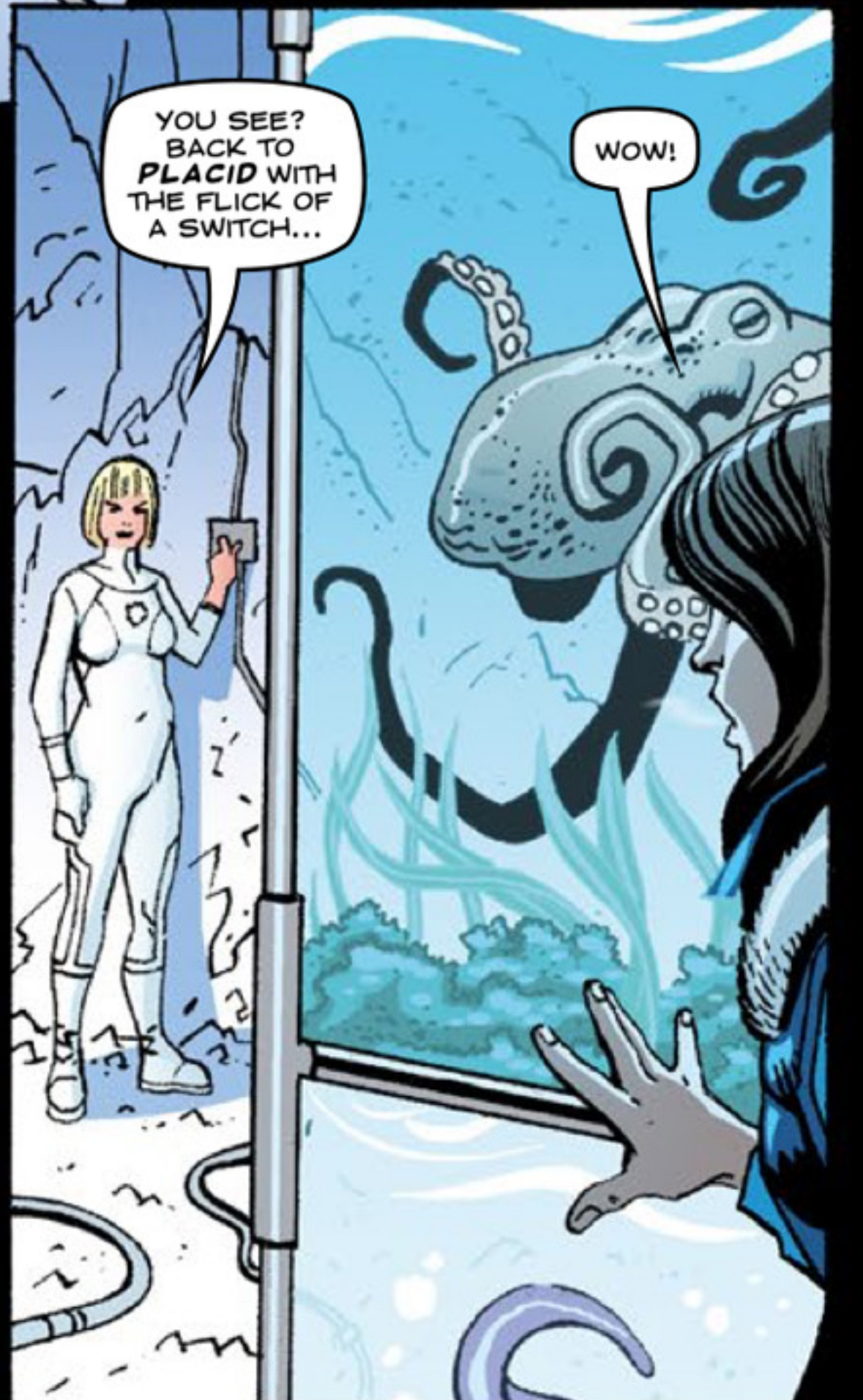


SPASSH!

ARGH!

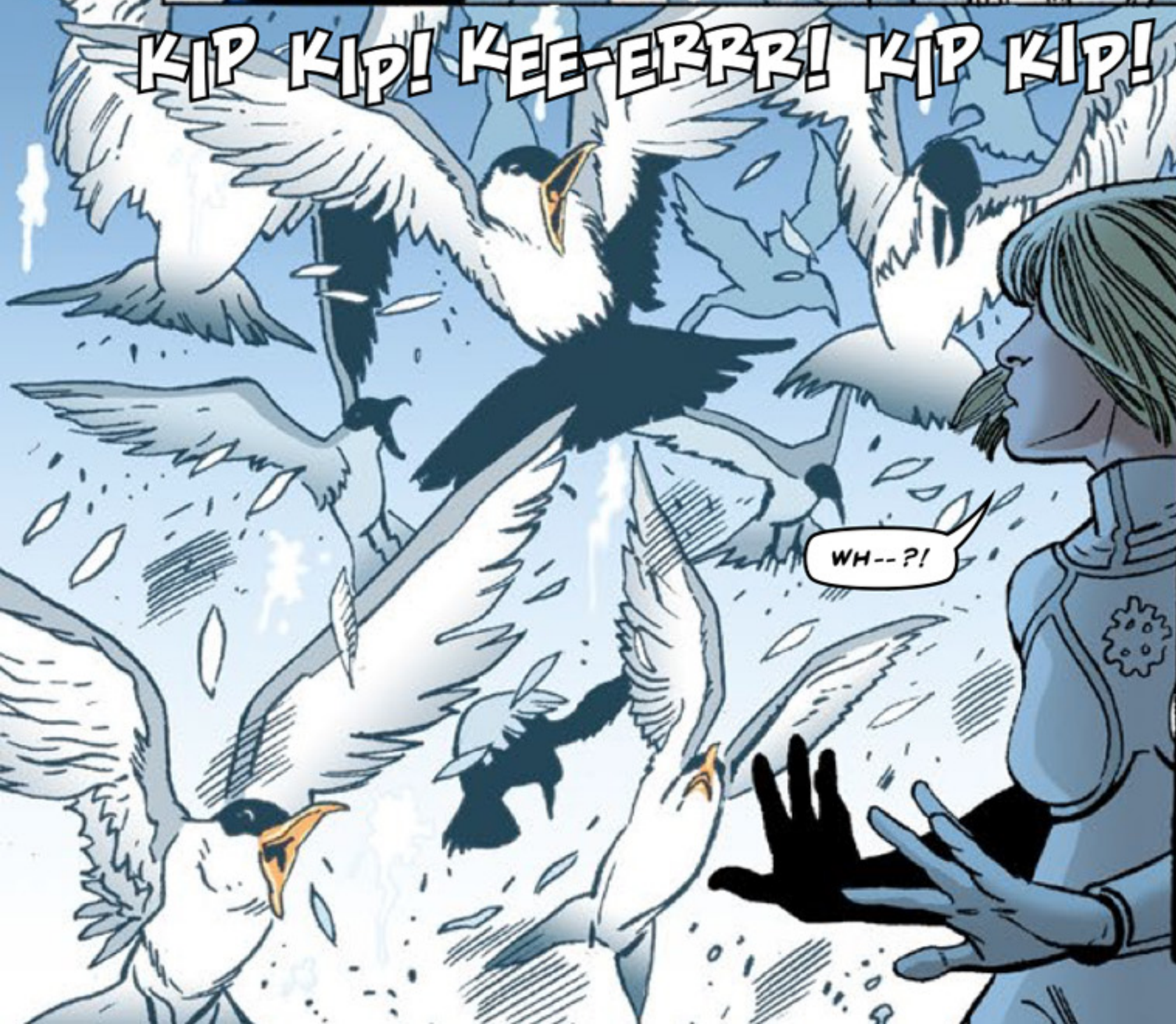
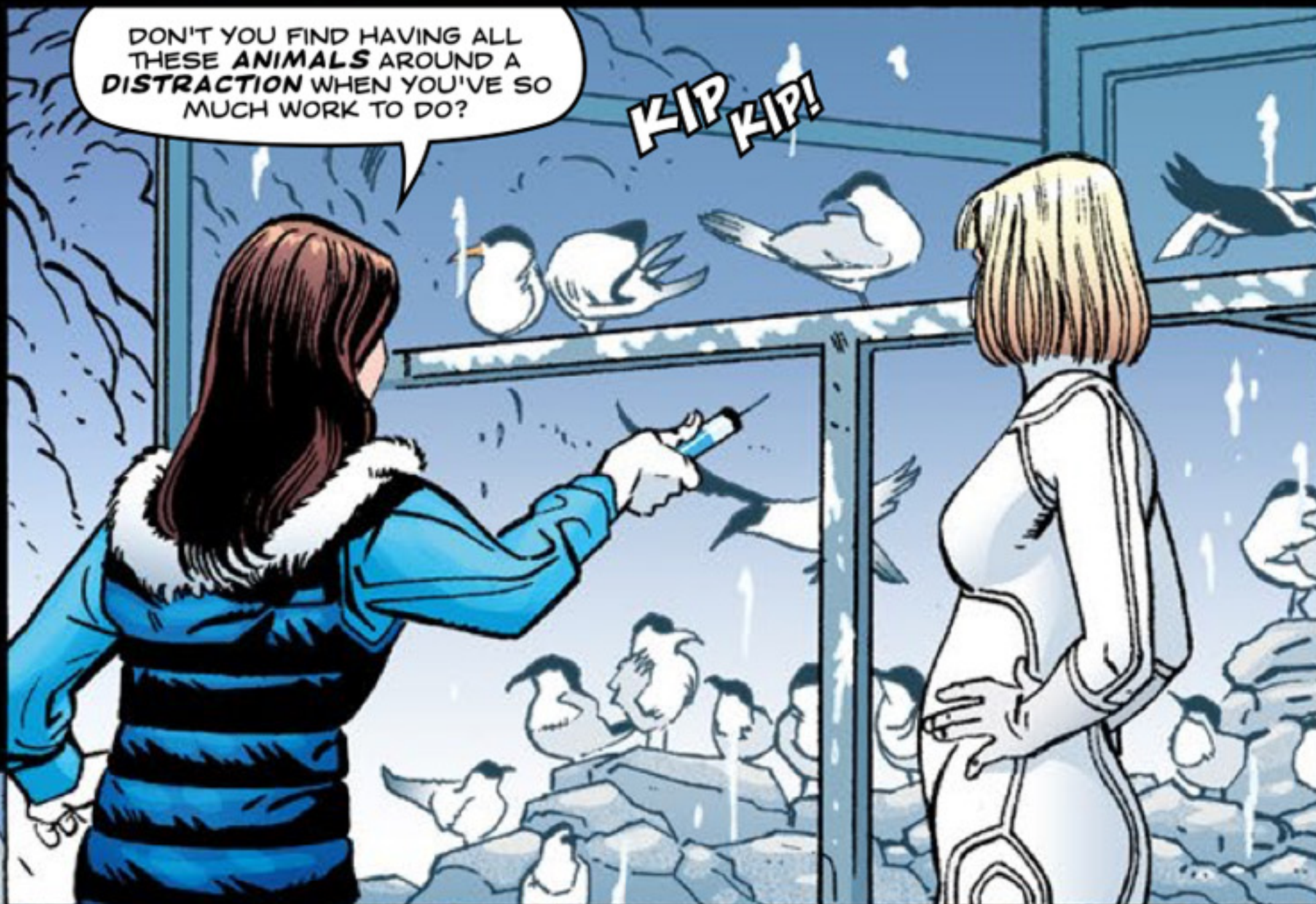
HAH! CAREFUL, WINNIE!

ZHREEEEEEEEEEE!



YOU SEE? BACK TO **PLACID** WITH THE FLICK OF A SWITCH...

WOW!





SHREEEEK SHRAWWWK SHREEEEK!

AAARGH!!!

YAAAAH!

DOCTOR!
STOP
THEM!

THE SONIC'S NOT
WORKING!
THEY'VE GOT A
TASTE FOR
BLOOD!

YOU
WON'T WIN!
YOU'VE TRIED
TO END MY
DREAM...

SHRAAAAWK SHREEEEK SHRAAAAWK!

...NOW
I'LL END
YOU!

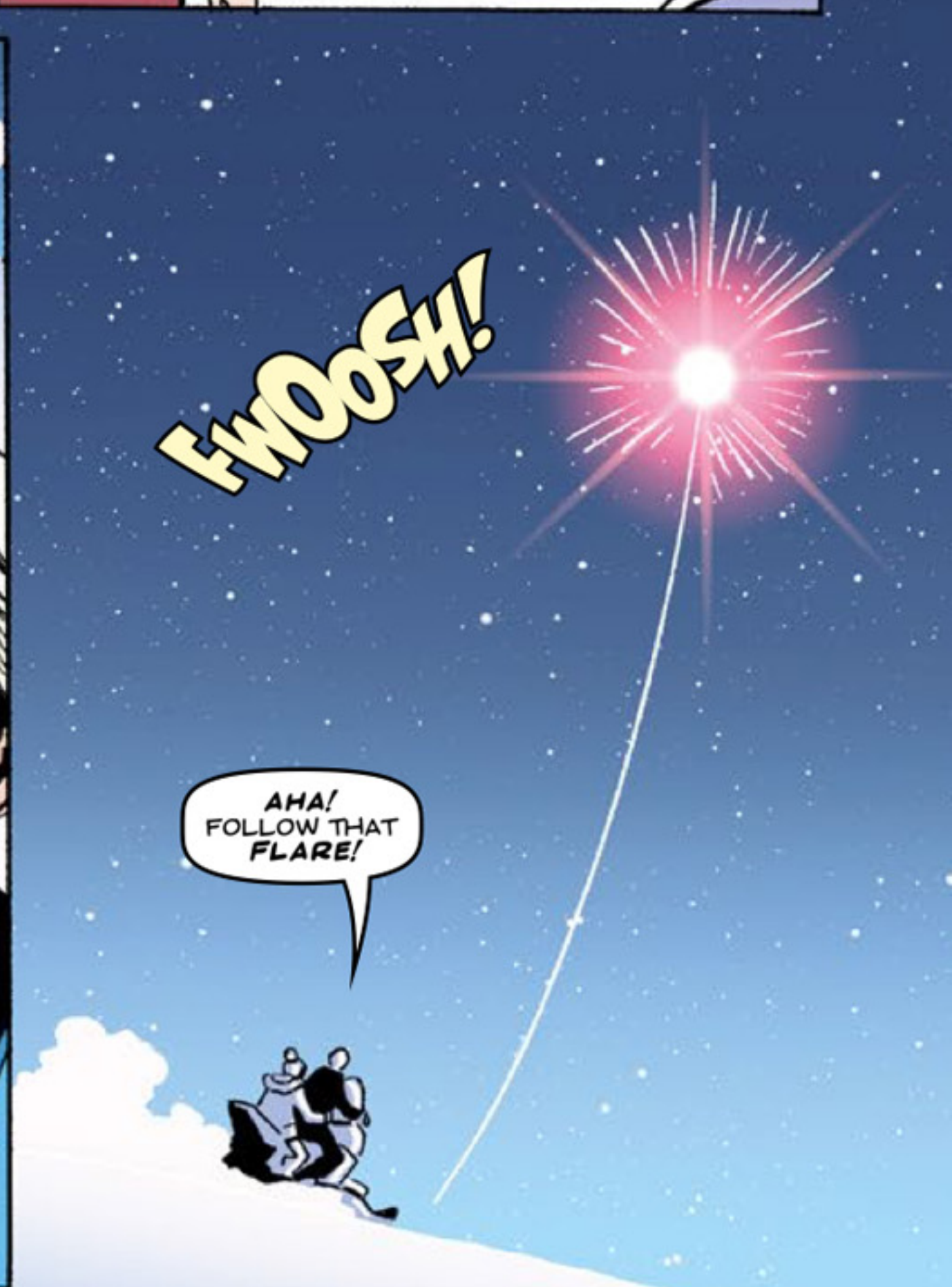
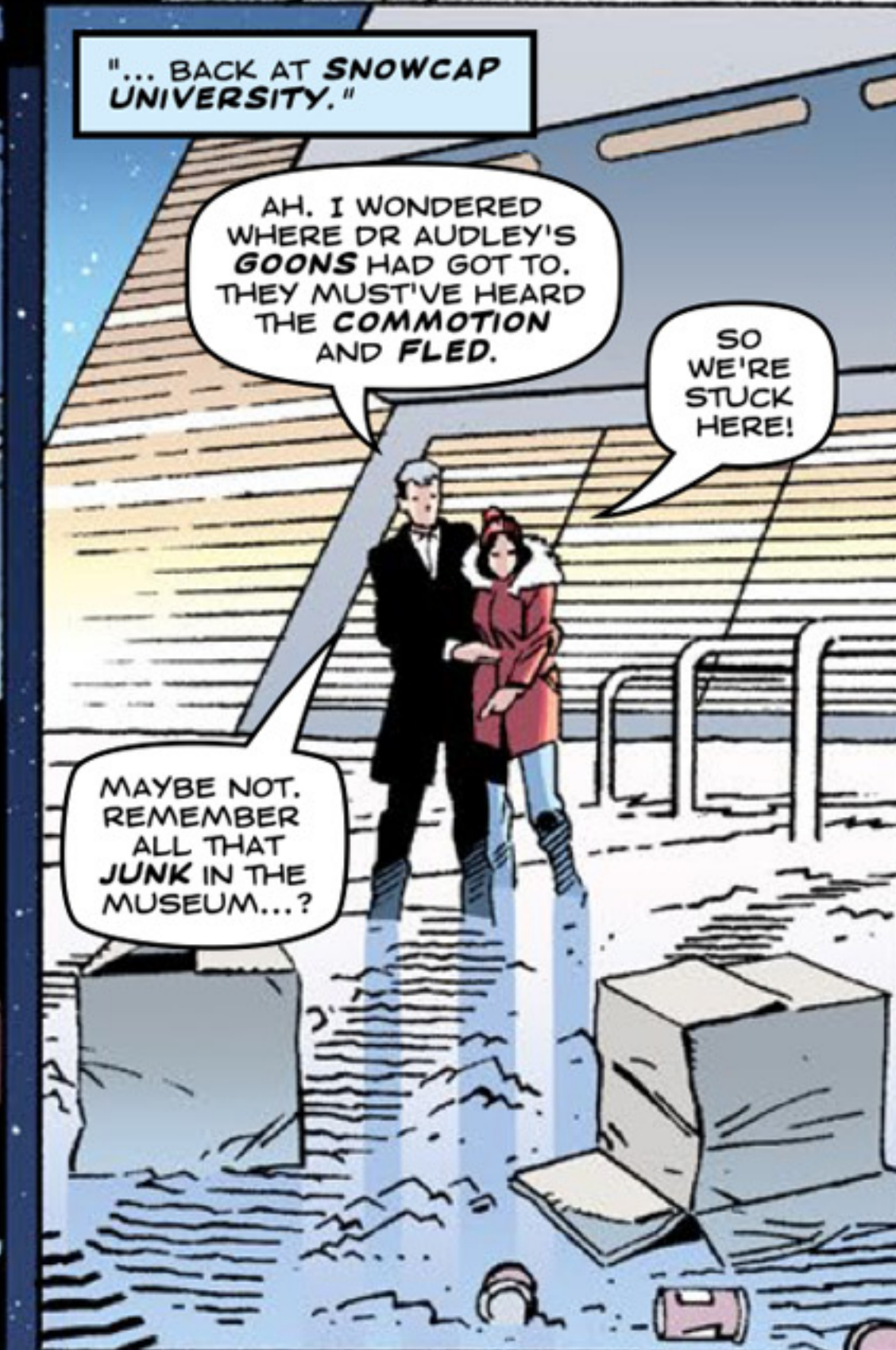
BLAM!

NO!

WINNIEEE!

SSSSSS!







YOU GOT ORGANISED QUICKLY, PAUL.

NOT ME, **MRS CLARENCE**. SHE SOUNDED THE ALARM. THEY WERE ON THEIR WAY TO THE UNIVERSITY WHEN THEY SAW US.



WINNIE...? ARE YOU THERE? **WINNIE?!**



OH NO. THAT'S **WINNIE'S MUM**.

WHAT ARE YOU DOING?

BUYING MYSELF SOME THINKING TIME.



WE CAN'T TELL HER.

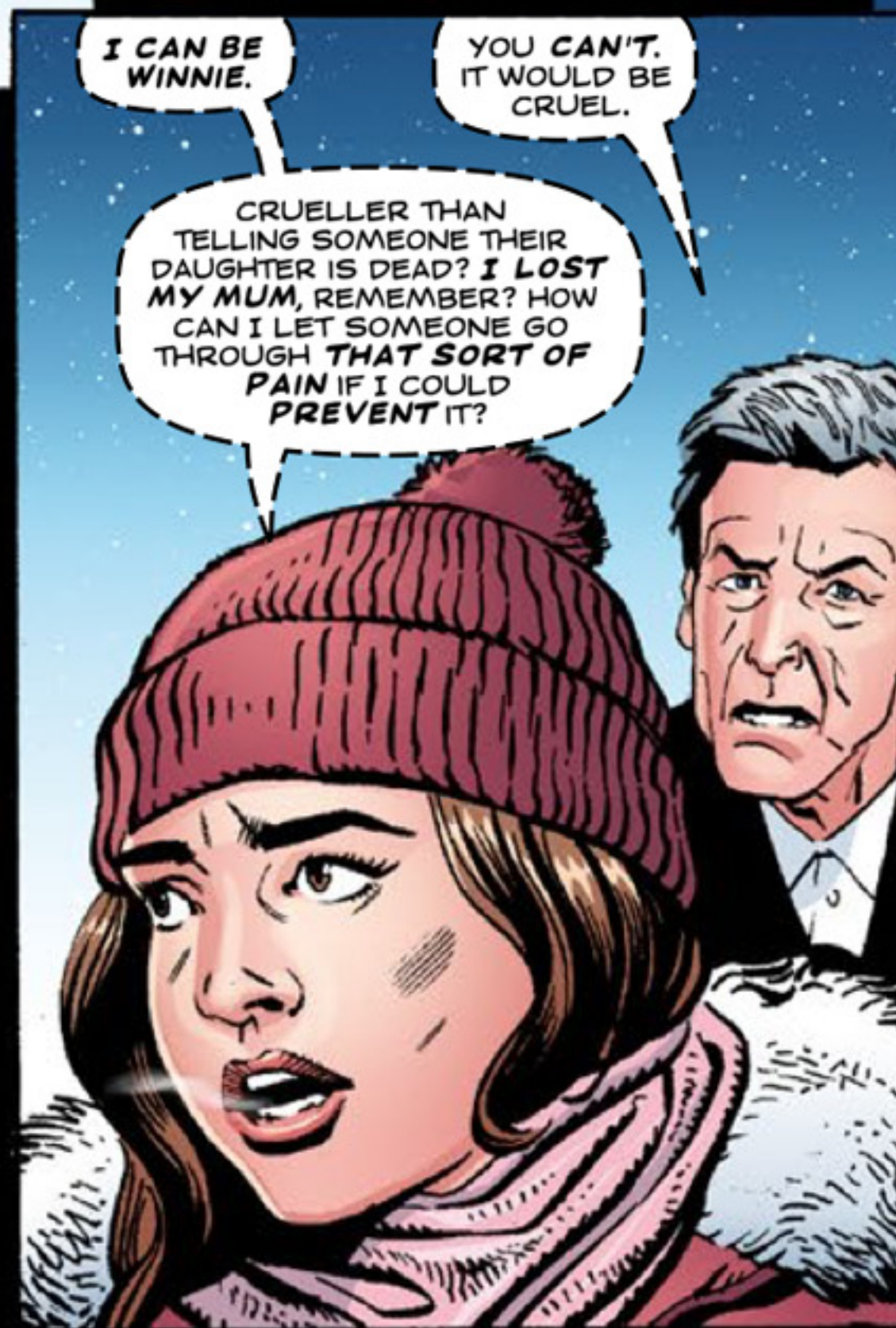
WHAT?



I SAID, WE CAN'T TELL HER THAT **WINNIE'S DEAD**.

SHE HAS TO KNOW.

NO, SHE DOESN'T.



I CAN BE **WINNIE**.

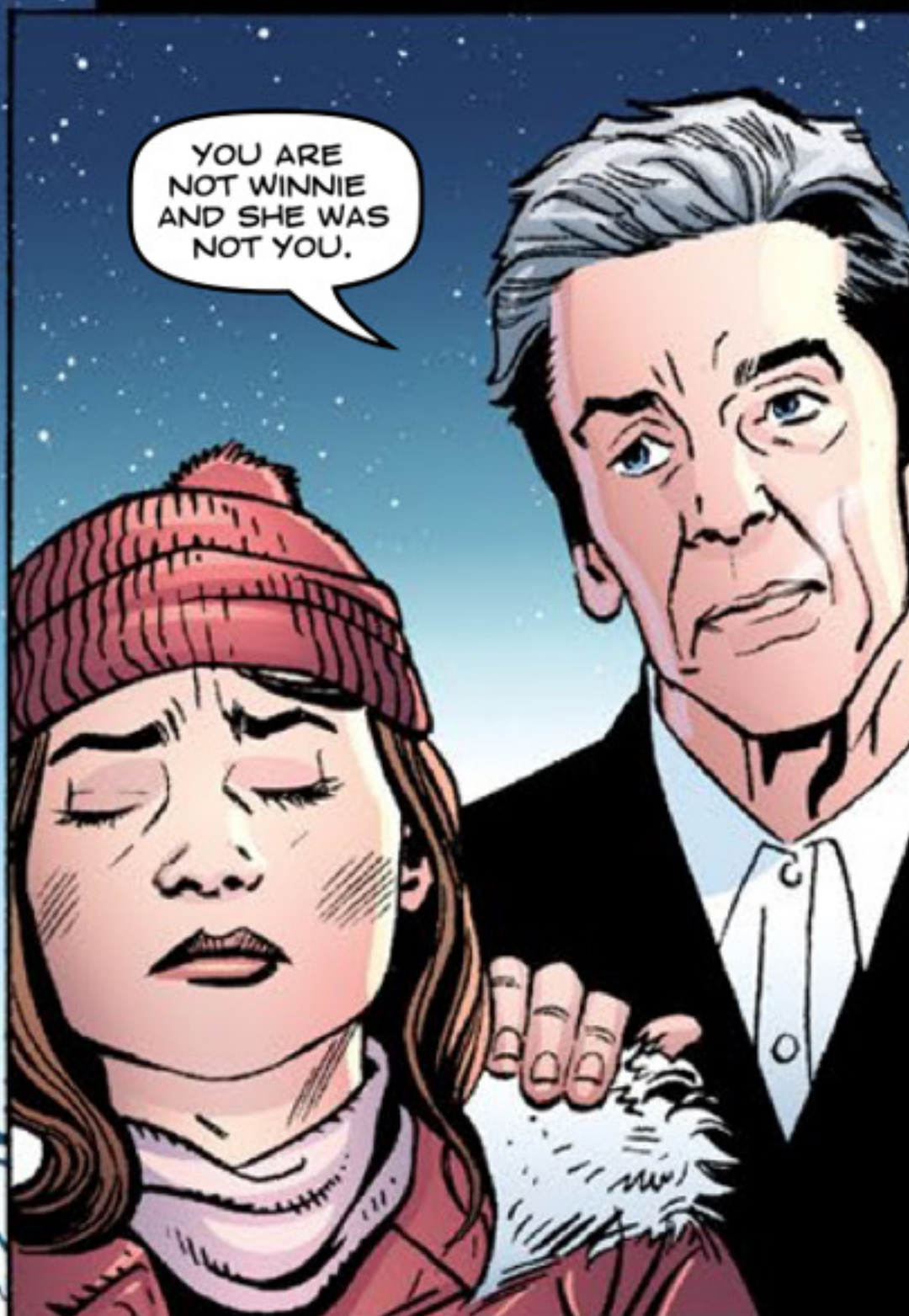
YOU CAN'T. IT WOULD BE CRUEL.

CRUELLER THAN TELLING SOMEONE THEIR DAUGHTER IS DEAD? I **LOST MY MUM**, REMEMBER? HOW CAN I LET SOMEONE GO THROUGH **THAT SORT OF PAIN** IF I COULD PREVENT IT?

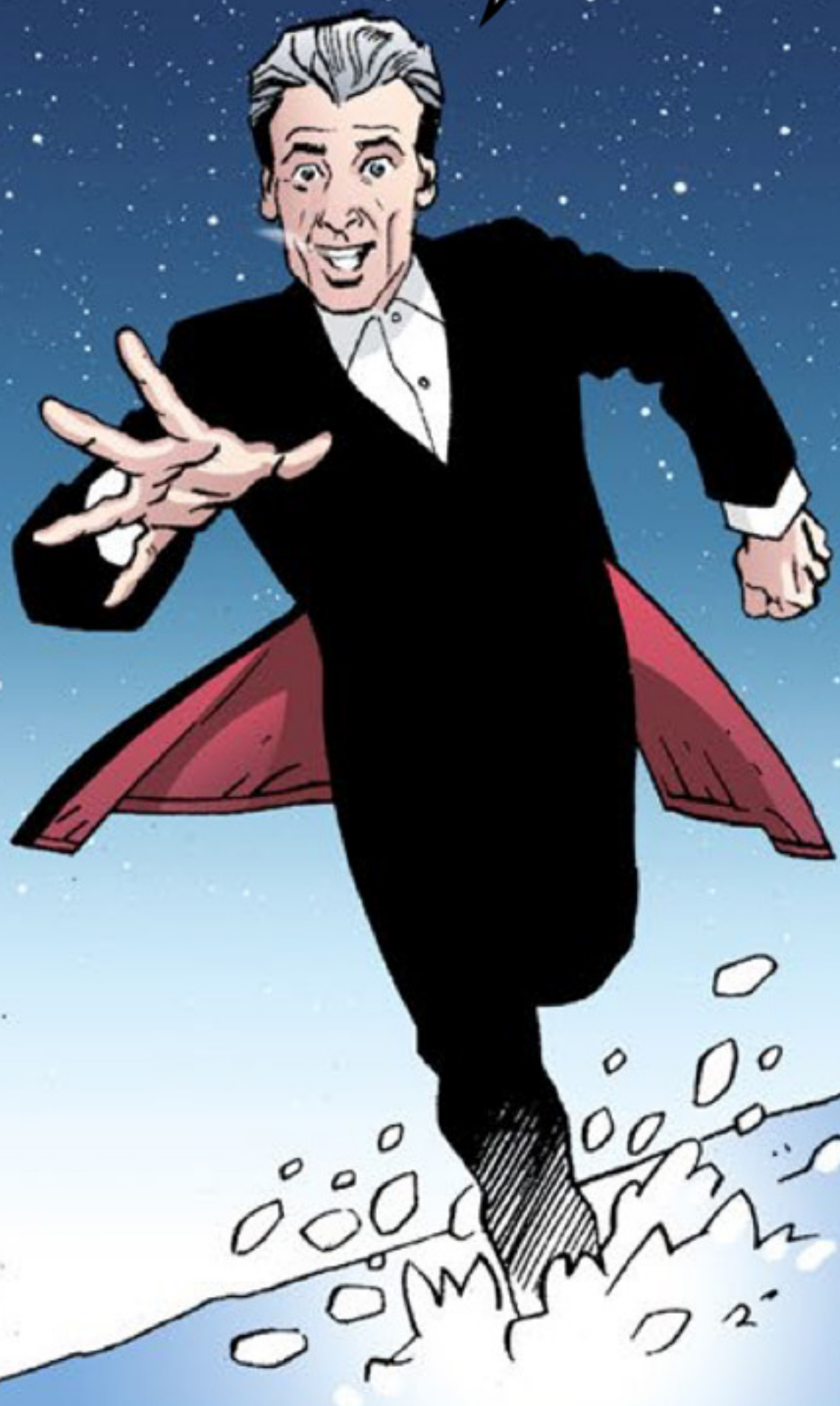


AND WHAT IF YOUR MUM HAD BEEN REPLACED BY A **LOOKALIKE**? YOU THINK THAT WOULD HAVE BEEN **BETTER**?

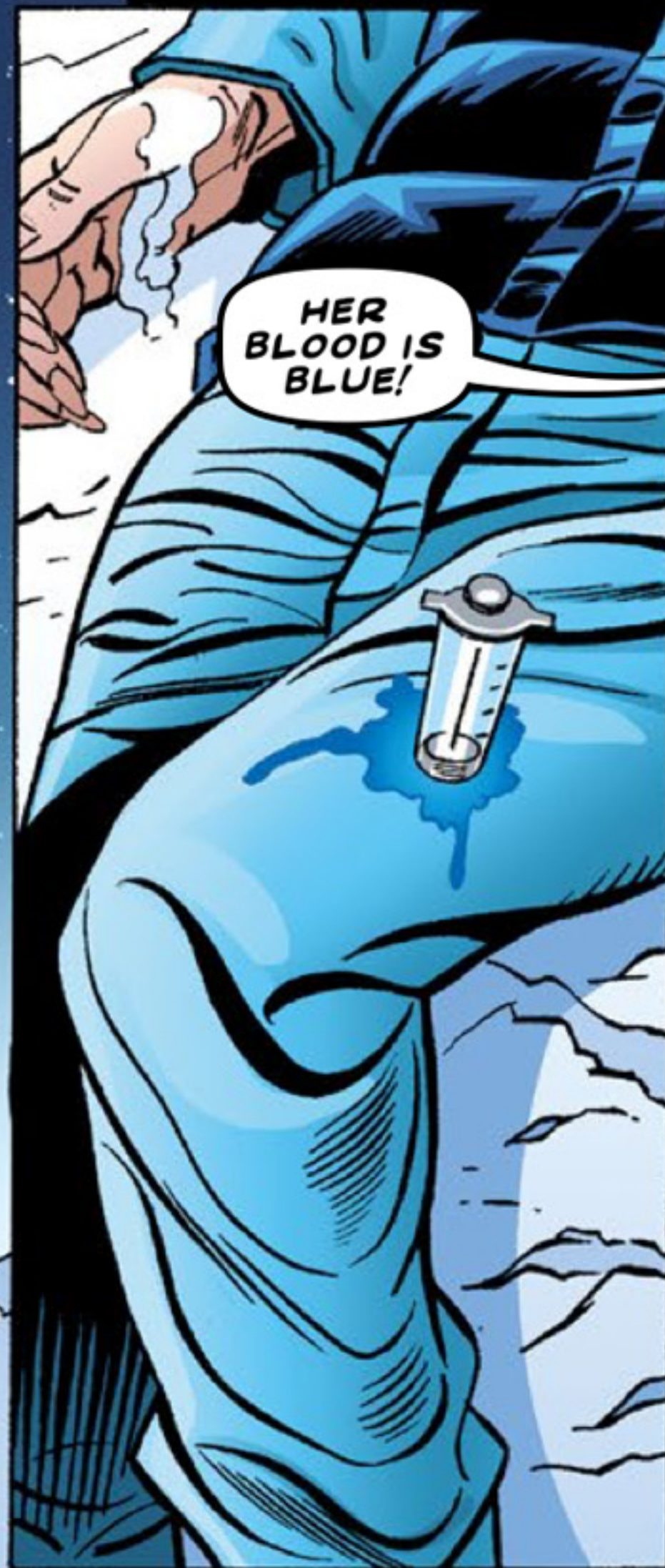
YES!



WAIT! WAIT!
WAAAAIT!!!



HER
BLOOD IS
BLUE!



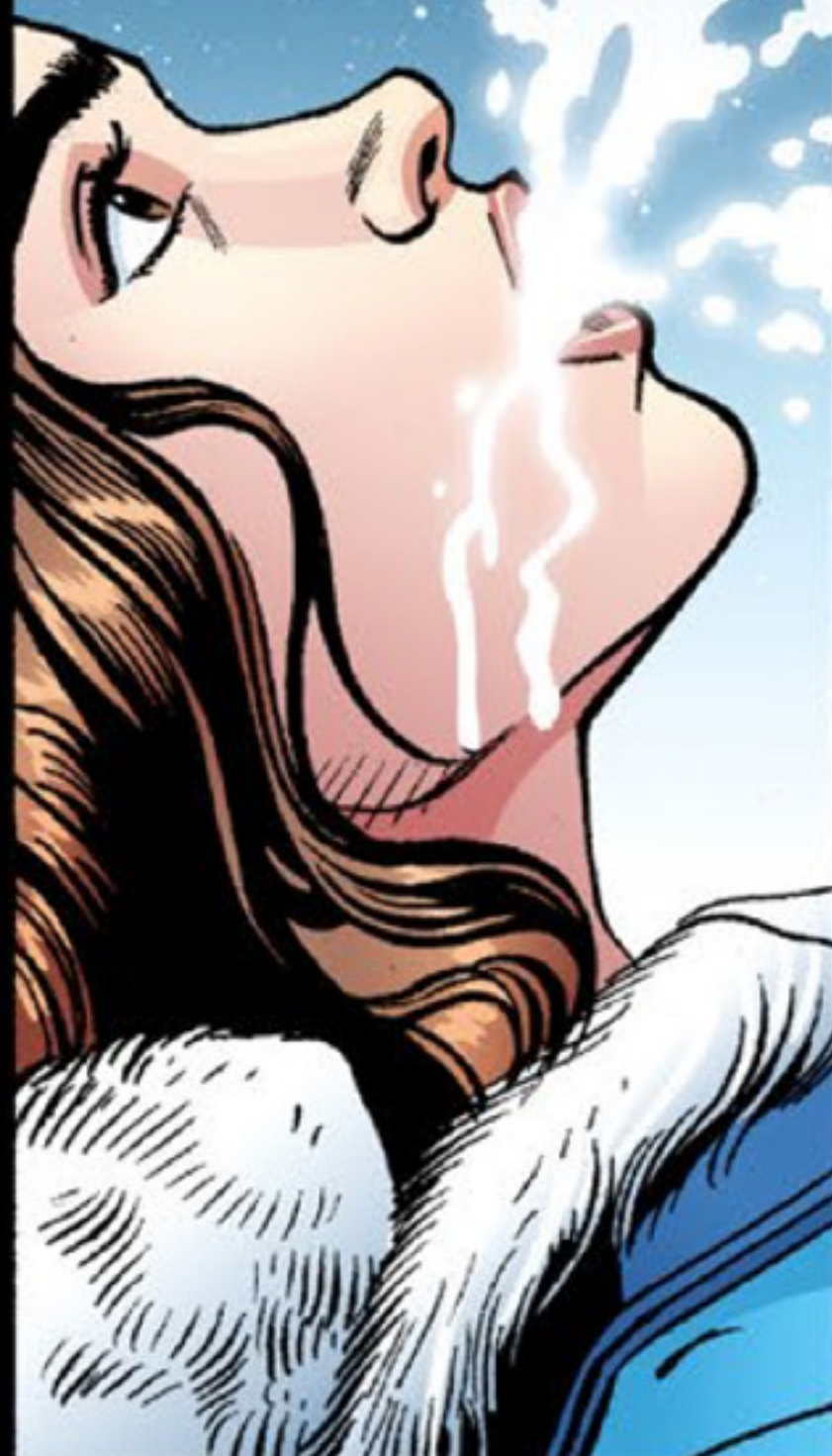
STAND
BACK. I'M A
MECHANIC!

SHE'S GOT
ANTIFREEZE IN HER
RADIATOR...



... TIME
FOR A JUMP-
START!

SSSSSS!



YOU'RE
ALIVE! OH,
THANK YOU
GOD, YOU'RE
ALIVE! BUT
HOW...?

I... FELT A
NEEDLE GOING
INTO ME... IT MUST
HAVE BEEN THE
SYRINGE I WAS
HOLDING WHEN I
FELL...

ONE
OF AUDLEY'S
EXPERIMENTS.
THE BLUE BLOOD
KEPT YOUR BODY
AT A LIVING
TEMPERATURE
DESPITE ALL THE
ICE AROUND
YOU!



YOU KNOW WHAT
THIS MEANS, DOCTOR?!
THEY DON'T ALL DIE.

THE SPLINTERS
DON'T ALL DIE!





I CAN THINK ABOUT THEM NOW. I DON'T HAVE TO **SHUT THEM OUT!** I DON'T HAVE TO THINK OF A **MILLION DEATHS**, A MILLION WOMEN IN FEAR AND PAIN, BECAUSE OF ME...

THEY HAVE **LIVES**. THEY HAVE **FUTURES!**



I MAY HAVE **DEFEATED A FEW DEMONS** HERE TOO...

LISTEN TO US, **THE CLOSURE TWINS!**

DID SOMEONE SAY **TWINS?**



WINNIE!

IT WAS NICE TO MEET ME.



HEY -- WHAT ABOUT US BEING TWO SEPARATE INDIVIDUALS, HUH?

WE **ARE**. BUT I THINK -- DEEP INSIDE -- I'M **PROUD TO BE PART-CLARA**.



LATER...

THE HELICOPTERS'LL DO SHIFTS. THEY'LL GET EVERYONE OUT OF HERE. THEN WE'LL GO LOOKING FOR AUDLEY'S CRONIES.

WHAT ABOUT **MARIANNE** AND THE OTHERS?

FIRST JOB -- ROUND UP ALL THE PEOPLE AUDLEY **ALTERED**. AND THEN -- WELL, WE'LL SEE IF THERE'S A WAY TO REVERSE HER EXPERIMENTS.

AND IF THERE **ISN'T?**

THERE ARE **WORSE PLACES** TO LIVE THAN ANTARCTICA.

BRRRRRR. I'M **NOT SURE** THERE ARE.

TRUST ME. THERE'S NOWHERE MORE BEAUTIFUL ON EARTH. **LOOK!**

THE AURORA AUSTRALIS!



WILL THE
ANTARCTIC TREATY BE
RENEWED? AUDLEY'S PLAN
WAS *GROTESQUE*, BUT HER
VISION WASN'T. ANTARCTICA
SHOULD BE SAVED.

HUMANITY ISN'T KNOWN FOR
MAKING THE RIGHT DECISIONS ON
IMPORTANT MATTERS...

BUT WE
CAN *HOPE*.
WE CAN
TRY.

The End.



Thanks 40 memories

If you're anything like us lot here at **DWM**, you measure your life by *Doctor Who* memories. But how do yours measure up to this list...?

BY **JACQUELINE RAYNER**

Last night, Fan Twin came in and said he wanted to talk to me about how Adrian died. I was puzzled until he carried on to talk about Cybermen and freighters crashing into Earth and killing dinosaurs and I realised he meant Adric. Slip of the memory.

Although, for amusement's sake, we are now forever after going to refer to Adric as Adrian the Alzarian.

Memory is a mysterious thing. We're rewatching the last season at the moment. "How come Danny didn't recognise Clara when he met her again when he was grown up?" asked Non-Fan Twin after we'd watched *Listen*. This is because when you are eight, you don't realise that later on you will remember very little of what happened when you were eight, which is in some respects a huge relief and in others an absolute tragedy.

We have a family reunion coming up (hopefully not so named because it's a cross between *The Family of Blood* and *School Reunion*), so I expect there will be lots of reminiscences, lots of memories surfacing. And the very week this issue hits the newsstands will also see husband's 40th birthday, which in *Doctor Who* terms is the one where you don't get any celebrations on telly, not even a charity Special with strange floating heads of your earliest selves. Nevertheless, a milestone. A small party is planned with a few of his old friends. There will be a lot of reminiscing there too. It's nice when you're reminded of happy times and places. So, in tribute to my lovely husband, let me give you a thing to remember that might make you smile for each year of his life so far:

- 1975: Guy Crayford's eyepatch revelation. Did he never look? Did he never wash his face?
- 1976: Chris Achilleos invents the word 'Kklak!'
- 1977: The Weetabix Game. Everyone tries to remember who Vega Nexos is.
- 1978: The Archimandrite's hat.
- 1979: Every single second of *City of Death*.
- 1980: The first ever *Doctor Who* underpants. (Apparently 46,000 pairs were sold. That means, assuming no multiple purchases, that about one in every 38 small boys in the UK wore these.)
- 1981: Every single second of *K9 and Company*.
- 1982: *Doctor Who Magazine's* lovely pull-out poster of Adrian in a spacesuit. Probably one in every 38 boys (and some girls) had it on their bedroom wall. (I certainly did.)
- 1983: The Master's attempt to disguise himself by putting a slightly-different-coloured false beard over his beard.
- 1984: Ingrid Pitt's karate kicks.
- 1985: Luke Ward (YMMV).
- 1986: *Doctor Who* Wotsits. An excuse to eat crisps!
- 1987: Kate O'Mara pretends to be Bonnie Langford.
- 1988: "What are you, social workers?" (comedy cut to upside-down skinheads).
- 1989: The novelisation of *Delta and the Bannerman*, in which the Doctor pees over a shelf.
- 1990: Dapol's two-armed Davros.
- 1991: *The Tomb of the Cybermen* is found. In Hong Kong!
- 1992: Bernice Surprise Summerfield!
- 1993: "Pickled in time, like gherkins in a jar."
- 1994: We nearly get a *Doctor Who* movie in which the TARDIS has holographic lips that rap. Possibly.
- 1995: *DWM* publishes the lyrics to *The Ballad of the Last Chance Saloon* - with an extra, untransmitted verse!
- 1996: Paul McGann's wig.
- 1997: "Where's your sense of 'umour?" *Destiny of the Doctors* gives the Master a red bubble car with the registration MAS 1.
- 1998: Dapol K9 with '35th anniversary' on the side! Limited to 350 units. 45,650 small boys are disappointed.
- 1999: Hugh Grant is the Doctor!
- 2000: Big Finish releases an audio with Frobisher the penguin in it. Big Finish gets complaints about releasing an audio with Frobisher the penguin in it.
- 2001: The Callieach coaster. You can buy a coaster. Of the Callieach. In high street stores. In the twenty-first century.
- 2002: BBC Books releases a pink book with a pink poodle on the cover. BBC Books gets complaints about releasing a pink book with a pink poodle on the cover.
- 2003: What, we don't get even a tiny Anniversary Special on TV? The only way we'll forgive that if it's announced that the series is coming back produced by someone brilliant like Russell T Davies! Ah. Good.
- 2004: Dalek Delegates. OMG, actual Dalek Delegates.
- 2005: The creation of Sad Tony. Oh, and *Doctor Who* comes back on TV.
- 2006: Jackie and Pete. Jackie and Pete! Oh, Jackie and Pete!
- 2007: "All my love to long ago."
- 2008: "Oh my God!" [points at face] "It's me!"
- 2009: *DWM* readers vote *Love & Monsters* 153rd out of 200 stories and *The Ark* 154th. This counts for this list as it's clearly a joke.
- 2010: "I'm the Doctor, the Oncoming Storm, and you basically meant beat them in a football match, didn't you."
- 2011: A Rill. A RILL!!!
- 2012: "Automated laser monkeys!"
- 2013: "I'm a doctor. But probably not the one you're expecting."
- 2014: "DR CHANG!"
- 2015: Peter Capaldi meets the Monoids in *Revenge of the Security Kitchen*. Well, you never know... **DWM**



The Doctors – RE-MASTERED!

THE HISTORY OF DOCTOR WHO ON HOME VIDEO – PART THREE 1999-2013

In the final part of our feature on the history of *Doctor Who* on home video, we take a look at the rise of the Digital Versatile Disc...

FEATURE BY CHARLES NORTON

By 1999, *Doctor Who* had been a staple of the home-entertainment market for over 15 years. BBC Video's highly successful range of *Doctor Who* tapes was a consistent feature of the Top 10 video charts, repeatedly outselling more contemporary content – and all in spite of there having been virtually no new *Doctor Who* television episodes for a decade.

Since the demise of Betamax in the 1980s, all the BBC's *Doctor Who* titles had been released on JVC's VHS system – a cassette format based on reels of magnetic-tape, housed in black plastic cases. It had been the dominant industry medium for well over a decade. However, in the latter half of the 1990s, a new video technology arrived, that quickly led to the effective extinction of VHS. The new format was called DVD ('Digital Versatile Disc').

Within five years, DVD would completely supersede VHS as the format of choice for millions of consumers worldwide. With improved picture

quality and significantly greater storage capacity, it remains the UK's favoured permanent media storage device.

The new technology caught on so fast, it left a number of companies, including BBC Worldwide, struggling to keep up. BBC Video was, like most, still feeling its way in the new digital world when, in 1999, it released its very first *Doctor Who* DVD.

Just as had been the case with VHS in 1983, the BBC entered the DVD market tentatively at first, with a limited opening volley of popular BBC titles, designed to test the waters. Naturally, the perennially popular *Doctor Who* was chosen as one of the programmes that would form part of the pilot scheme.

The project fell under the jurisdiction of BBC Worldwide's Sue Kerr, who had already been responsible for most of the BBC's *Doctor Who* output for the past decade.

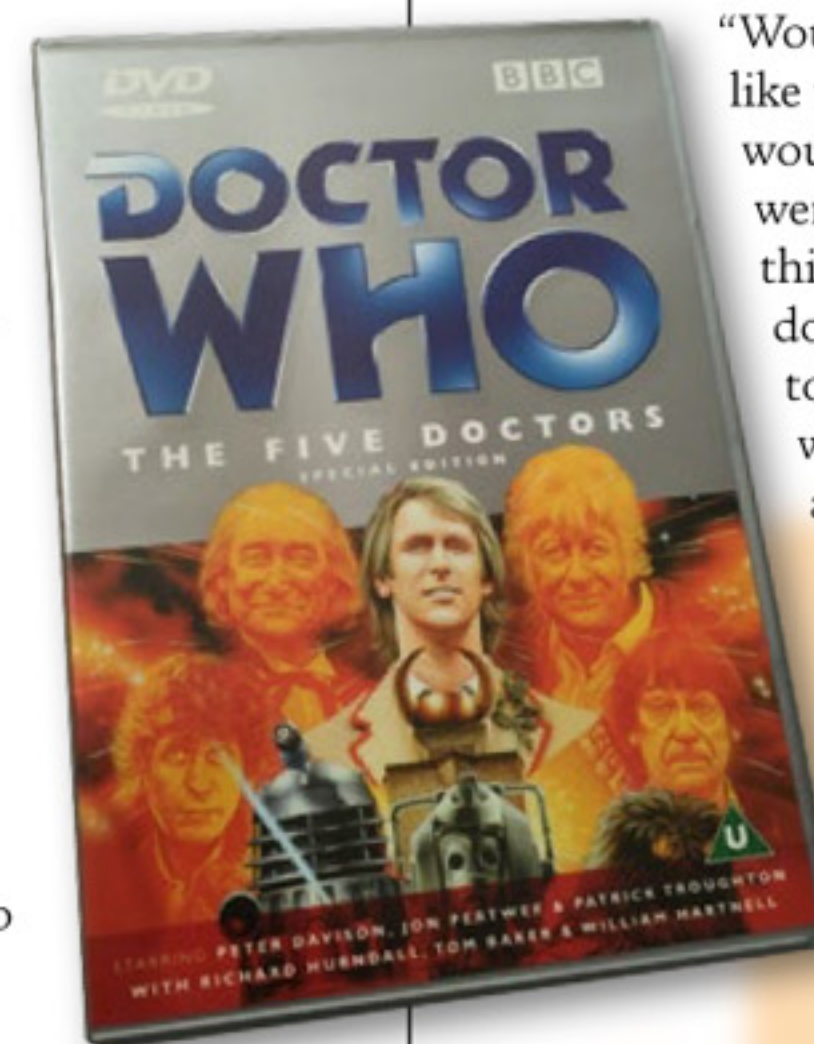
"Sue rang up," recalls BBC Video producer Paul Vanezis, "and said, 'Paul, we've decided that we're going to put out six DVDs. We've never done DVD before. It's a new format. If we were to do *Doctor Who*, what would do you think that the first *Doctor Who* DVD should be?' 'There's loads we can do,' I said. 'We can do commentaries and make documentaries.' And she said, 'No, no, no. We don't want anything fancy. All we want is something to stick on the DVD and sell as a vanilla disc.' So, I said, 'If you're going to do it, you need something that will really show off the DVD format, like *The Five Doctors Special Edition*.'"

Less than four years previously, the 1983 *Doctor Who* story, *The Five Doctors*, had been painstakingly remastered for a 'special edition' VHS release, which Paul Vanezis had produced. With its combination of popular monsters, a well-known cast and a new digital master already on the shelf, it was an obvious candidate to spearhead the new DVD format.

"There was quite a lot of debate over the *Doctor Who* audience," remembers Sue Kerr. "Would they have DVDs? Would they like us to put things out on DVD, or would they actually think that we were ripping them off? Would they think that if we were now going to do things on DVD, they were going to have to get new machinery? It was quite tricky to know how to approach that. There were lots of quite heated debates! If we were going to put on additional material on, will the fans then say: 'Am I going to buy it just for this additional material?'"

The team responsible for putting together the first few *Doctor Who* discs included both Steve Roberts and Paul Vanezis, and also fellow BBC Restoration Team members, Mark Ayres [see box-out, page 51] and Ralph Montagu. All had been pursuing the idea of additional content on *Doctor Who* VHS releases for some time – with reconstructions of lost episodes, archive trailers and restoration features. However, it was not until the advent of DVD that the team was offered the scope to explore these ideas more fully.

In tune with the BBC's love of acronyms, a term was coined to describe the additional content to be included on DVD – VAM (or Value Added Material).



"THERE WAS QUITE A LOT OF DEBATE ABOUT DVD. WOULD THE FANS SAY: 'AM I GOING TO BUY IT AGAIN JUST FOR THIS ADDITIONAL MATERIAL?'"

As with VHS before it, the *Doctor Who* DVD range was slow to develop. "The *Five Doctors* DVD came out in 1999," says Vanezis. "The second release was *The Robots of Death* – and again it was my suggestion. That didn't come out until October 2000 and between then and the 40th anniversary, there was no budget really for VAM."

"Of course, the more value-added you included, the more expense there would be," says Kerr. "And if there was only a finite amount of room on a disc, were you going to go to two discs? If so, that's an additional expense – and that means you're going to have to charge more."

By 2001, the BBC had decided to invest more heavily in DVD as a format and *Doctor Who* quickly benefitted. With the VHS range coming to its natural end, stories were now being revisited on the new format, with picture and sound quality far beyond anything fans had seen before – in many cases surpassing the quality of original broadcasts. This was partly down to the inherent qualities of DVD itself, but also due to a now extensive restoration programme – with the Restoration Team going to great pains to ensure the highest possible audio and visual standards across the range.

"For six-part serials, we wanted two discs, not one," explains Vanezis. "Otherwise the bit-rate suffers. There was very little money for high-quality restoration and it wasn't until 2003, when we did six titles, that we were able to do more. *The Seeds of Death* came out that year and was fully VidFIREd, and looked amazing. That was a revelation for a lot of people, because it just looked incredible."

VidFIRE [see box-out, page 49] was a revolutionary new restoration technique that could take film-recorded copies of early *Doctor Who* episodes and restore to them their original as-broadcast video-look. Suddenly, episodes that had, for decades, only ever been seen as ghostly film recordings, now came alive with a level of apparent clarity unseen since the 1960s.

Key to the Restoration Team's success was its close working relationship with the BBC Film and Videotape Library. This allowed the team access to the original mastertapes and film negatives from the programme. Notably, for stories like *Earthshock* (1982), *The Leisure Hive* (1980) and *The Invasion of Time* (1978), the team was able to create beautiful higher definition transfers of original film elements, that greatly surpassed the quality of the original programmes. ▶



The artwork sleeve for *The Five Doctors* Special Edition, used for the 1995 VHS and the 1999 DVD versions.



“It was the whole ethos of going back to the source material,” explains Steve Roberts. “So, if the original film exists – hell, let’s get it out and use the original film, instead of some 1982 dodgy twin-lens telecine transfer that was done from a print. The difference was quite astonishing really – sharper and a lot better colour. Suddenly where there’s a bleached white sky on the print version, going back to the negative, there’s a blue sky with clouds in it.”

Value Added Material on early DVD releases was largely restricted to archive content – trailers, continuity announcements and photo galleries, as the budget did not yet allow for a great deal of newly produced content.

One of the unusual staple features, introduced on those first few releases, was a production note subtitle option; rolling text-based commentaries on the production of the story, conveyed by subtitles at the bottom of the screen. “They were one of the things I caught onto very quickly,” says Steve Roberts. “We were the first people in the UK to do it on any DVD, never mind to do it on a television DVD, but I basically nicked it. I’d imported a DVD of *The Abyss* from the US and found these production subtitles. I thought, ‘That’s a really a good idea – let’s do that with the *Doctor Whos*.’ That obviously became a mainstay that’s gone right through to the end of the range.”

The catalyst for more ambitious made-for-DVD content came in 2003, when, to mark *Doctor Who*’s 40th birthday, BBC Worldwide stepped up the release rate for its *Doctor Who* titles. And with a marginal increase in budget, the DVD team started to become more creative in the ways they tackled individual stories.

“In 2003 we put out various releases that were entirely our ideas,” says Vanezis. “We started to get some really good commentaries. We realised our mistakes. *The Aztecs* [a 1964 story, which was the first William Hartnell tale to be issued on DVD, in October 2002] was a big learning curve. And basically, by the end of 2003, we knew exactly how it needed to be done.”

Key to this broadening ambition was the freelance director Ed Stradling, who first worked on the range in late 2002. A part-time film-maker and video editor, Stradling was employed during the day at a London law firm – initially maintaining video production as an after-hours hobby.

“From my late teens, I’d always wanted to do video work,” says Stradling. “By 1999, digital video had come along and I’d bought my own kit. Suddenly it was possible to do broadcast-quality work with professional-quality machines, which had been unthinkable even three or four years before that. With the advent of computer editing, a four-figure sum could now get you a very good camera and edit suite.

“In 2000, I co-produced a convention video called *The Doctor Who Years*, which was a sort of potted history of the show, set to contemporary pop music. I think that was about the same time that the BBC DVD range started. When they started doing newly produced extras, they quite early on asked me if I’d like to pitch for one. I can remember looking down the list of releases for 2003 and it was only seven stories. They didn’t release all that many in those days. It was one every two months or so. And there was *Earthshock*,



“THE EARTHSHOCK DVD WAS THE FIRST TIME WE GOT TO INTERVIEW THE MAIN CAST MEMBERS.”

ED STRADLING DIRECTOR, DVD SPECIAL FEATURES

The Dalek Invasion of Earth and *The Three Doctors* and I decided to do *Earthshock*. That was the beginning of it.”

Stradling produced a documentary for the DVD release of *Earthshock* called *Putting the Shock into Earthshock*. It was a professionally presented and highly detailed look at the 1982 production of the story, featuring contributions from fans like Mark Gatiss and Steven Moffat. It would be Stradling’s approach to the production of this more thorough and complex ‘making of’ feature that helped launch a new phase in the evolution of the range.

“That was the first time we got to interview the main cast members,” says Stradling. “Peter Davison and Matthew Waterhouse and Sarah Sutton were all in it, as was Eric Seward, who wrote *Earthshock*. That was the first time anything like that had been done.”

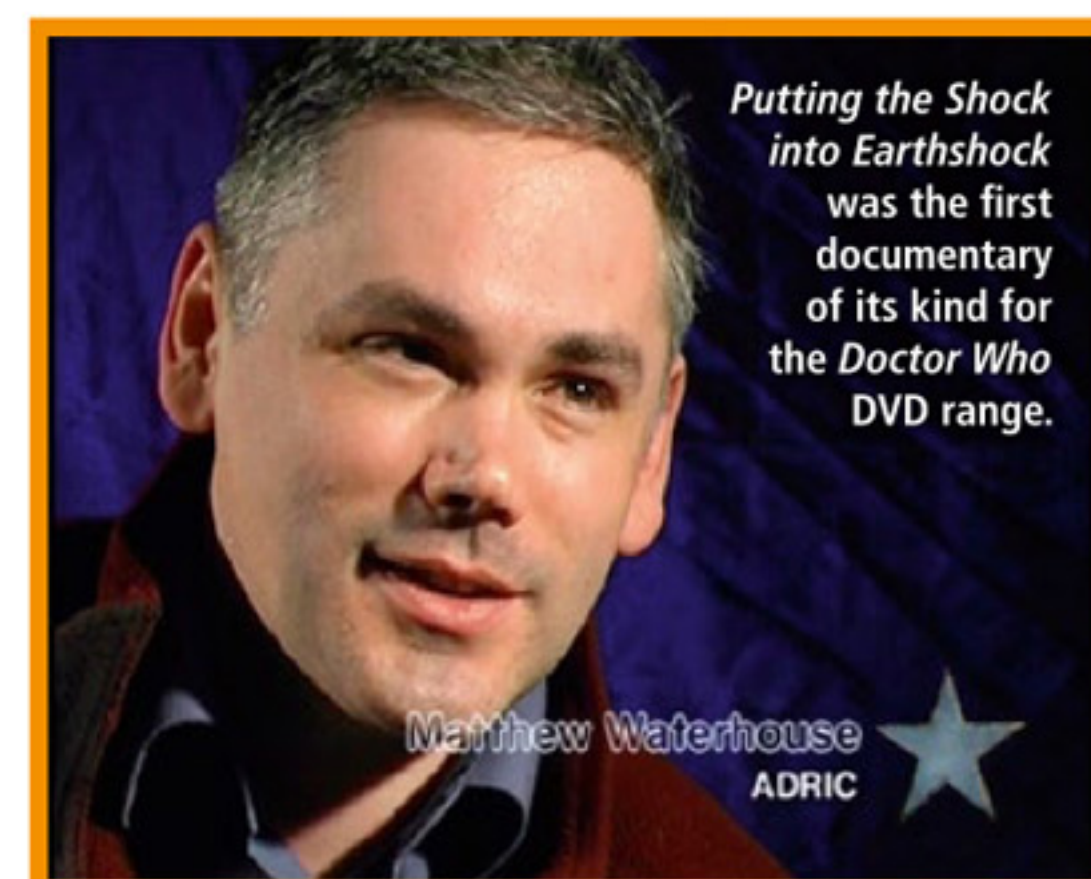
“Ed had some very good ideas,” remembers Paul Vanezis. “He learnt very quickly. He showed me his favoured cut of *Putting the Shock into Earthshock*, which had a really good angle. It wasn’t a strict ‘making of’. He just took the subject and took it in a slightly different way. It was longer than the 32 minutes that had been commissioned, but nothing outstayed its welcome.”



The budget for the production of additional *Doctor Who* content was now actually much smaller, per feature, than it had been in the 1990s. What made it possible to produce such content for the DVD range, however, was a fundamental change in the production process.

“Most of our producers were capable of shooting and editing themselves at home,” explains Steve Roberts. “The increasing prevalence of desktop video was a major factor in enabling us to do what we needed to do. Generally, because they were working on DV Cam [a digital video format], they were able to work at DV quality at home and then they would bring it in to me and then we would always do a grade. I would transfer the DV tape to digibeta [high-quality broadcast tape], and then we would grade from digibeta onto the deliverable DVD extras master at TV Centre. It always amused me that the big studios could fall over themselves badly, and at the same time we were producing tiny-budget things and getting them technically as good as they could be.”

“These pieces were unbelievably cheap compared to normal television,” confirms Stradling. “We’re talking about less than 15% of the budget of an equivalent talking-heads programme on BBC Four...”



The budgets were so low that people producing the programmes really had to do their own editing, and ideally some or all of their own camera work too. You couldn’t sit with an editor for hours or days with both of you being paid. It just wasn’t cost-effective. The savings of doing it all yourself paid for extra interviews and running time for each feature, and I suspect that’s part of the reason why people like Richard Molesworth and Andrew Beech, who did a few features early on, basically got dropped.”

In 2003, the BBC’s range of *Doctor Who* VHS releases finally came to an end, after over 20 years. However, with the opportunity now to revisit all of those VHS releases on DVD, the *Doctor Who* brand was far from played out. And yet, in spite of the undoubted and continuing success, there was still no regular *Doctor Who* television series in production. That finally changed in July 2004, when principal photography began on a completely new series of the programme, for broadcast the following year.

“The fact that *Doctor Who* wasn’t on the air was definitely something that was holding back sales,” says Steve Roberts. “In 2005, when the first episode of the new series transmitted, the sales of old *Doctor Who* on DVD tripled, and continued to be much higher.”

Additionally, BBC Worldwide was now more heavily involved in the production of *Doctor Who* than had ever been the case before. Worldwide’s Sue Kerr and BBC Wales executive producer Julie Gardner worked closely to co-fund new episodes of *Doctor Who*. Of course, much of the money that BBC Worldwide had coming in came directly from the sales of old *Doctor Who* on DVD.

“Julie and I would talk a great deal about *Doctor Who* in its entirety,” remembers Kerr. “To a certain extent they wanted a demarcation. They understood that what [*Doctor Who*’s new executive producer] Russell T Davies was doing would be done by BBC Wales, and that the rest of the classic programming would be done by BBC Worldwide.”

With this new importance now attached to DVD sales, and as the new series began its run on BBC One in March 2005, the decision was taken that a new commissioning editor was needed to help improve the profitability of the range.

“We felt that we needed to give a great deal more emphasis to *Doctor Who*,” says Kerr. “It was important to have a dedicated person, because at that point I was a kind of publishing director. I was trying to look after a very large portfolio and it didn’t make sense for me to be doing a lot of that day-to-day work.”

“We always worked to a commissioning editor at BBC Worldwide,” explains Steve Roberts. “Jo Mahoney and Gareth Wakeman were people that we dealt with quite a lot and neither of those people had any interest in *Doctor Who*. *Doctor Who* was one of their product lines, but they had no interest in it. So, they were quite happy to just trust us to do the job, to know what the fans would want and not to overspend the budget massively. In fact, I don’t think they ever really gave us a budget. We just tried to be sensible in what we spent and they picked up the bill.”

For the first time since Steve Cole had left BBC Worldwide back in 1999, the incoming commissioning editor was a *Doctor Who* fan. This was Dan Hall.

“I had been head-hunted from BBC Drama, where I was a commercial executive,” remembers Hall. “Among the programmes that I had worked on was the first new series of *Doctor Who* in 2005. I worked with BBC Worldwide on the CBC ▶

RESTORING THE PICTURES

The Restoration Team’s Steve Roberts explains some of the work that goes into remastering *Doctor Who* for DVD.

From the first episode right back in 1963, through to the end of the Sylvester McCoy era in 1989,

Doctor Who was made in much the same way. Interior scenes would be shot in TV studios on videotape, and exteriors tended to be shot on location using motion picture film. The episodes would generally be edited together on and transmitted from videotape except for a few episodes, which were transmitted directly from film. However, it’s not until the Fourth Doctor’s debut season from 1975 that the BBC holds a complete run of episodes in the original format they were transmitted. The first 10 years of holdings are a very mixed bag indeed – an odd jumble of UK and US videotapes and episodes recorded to 16mm film for overseas sales, many of which were recovered from the foreign TV stations that bought them or from private collectors who happened across them. Not a single episode from the first two Doctors exists on an original videotape.

Unlike modern digital TV, analogue film and videotapes possess a dismaying property: just like a vinyl LP record, every time you play them, you damage them. This results in dirt and scratches appearing on film and ‘dropouts’ – lines and fluctuations in the pictures – on videotape. This is not a new phenomenon, all of the episodes exhibit these faults to a degree, even when they were brand new. Early on, episodes were edited together by literally cutting and splicing pieces of videotape together. Later, electronic editing meant that each revised version was copied across onto a new tape, each generation bringing an increase in noise (random ‘fizz’ in the picture) and consequent reduction in quality compared to the master recording. And it’s random noise that is the killer for the heavily compressed digital video systems we use today.



When the BBC started to release *Doctor Who* on DVD at the turn of the century, it was clear that simply porting existing copies across onto disc was not going to be an option. What was needed was a structured approach that took each episode’s problems and fixed them to as high a standard as possible. Luckily, the Restoration Team was well-placed to take on that job and to continue the work that it had already been honing on BBC Video’s VHS releases.

Over the years we invented, developed, borrowed or commissioned previously unknown restoration techniques in order to achieve our goal of restoring *Doctor Who* episodes to the best possible technical quality. Key to this was going back to the best possible source materials, which weren’t always held by the BBC. Both the BFI and private collectors have been important sources here. Where possible, location film inserts were tracked down and re-transferred using modern technology. Sometimes it was even possible to find the original camera negative – the actual piece of film that was exposed on location and which held the best possible image. We were in the fortunate position of having built up a bond of trust with the BBC archivists, who allowed us direct access to archive status materials for commercial releases, something nobody had been allowed to do before.

Restoring the colour episodes that only existed in monochrome was a

major task, and indeed the one that had given birth to the Restoration Team back in the early 90s. We were lucky that for some episodes there were off-air domestic colour recordings made from US transmissions. Merging the colour from these tapes with the 16mm monochrome film prints was how we got started and is a technique that we continued to develop right up to the end of the range. Others required pioneering research, incredibly clever mathematics and powerful computers to decode residual colour information that could be found within those monochrome films. Some required laborious frame-by-frame colourisation by hand. All took enormous amounts of time and skilled human minds and hands to achieve the finished results.

The increase in computing power has been a major help in our work. Many of the tasks which have become routine would not have been possible only a decade ago, or so slow as to be a major stumbling block in their use. As an example, one of our key restoration tools is a process called VidFIRE, developed in order to return the fluid, live video look to episodes which had been ‘filimised’ by the transfer to 16mm film for overseas sales. In 2002, it took over a week to VidFIRE process one episode and then days of manual clean-up work correcting artefacts of the processing. Today, it takes a few hours and produces much fewer artefacts thanks to the huge increase in computing power available.



◀ co-production deal. During that stage, I was coming into contact with Sue Kerr, because she was one of the investors, and we just got on really well. So she pinched me.”

“When Dan took it on, we were all a lot busier anyway, and had less time to work on things,” Paul Vanezis remembers. “I’d done a few documentaries and various things I wanted to do, but I had a very limited amount of time to be able to work on *Doctor Who*. I was directing *Countryside* and other series.”

“I think it was important that we had someone in Dan who had some BBC clearance experience,” explains Sue Kerr. “He’d worked in a commercial agency and he knew quite a lot of people in drama, so he was going to be able to work with the team who were making new *Doctor Who*.”

“It was about creating a role,” adds Dan Hall. “There was a feeling that because the revival of *Doctor Who* had been so big, the ‘classic’ DVD range needed to up its game, in terms of who it was marketed at, how much money it was making and how many releases there were.

“I was basically told, ‘This has gotta make a lot more money.’ Not as in ‘make more money out of the fans’, but simply, ‘We’ll be doing them forever at this pace. Can you think of a way that we can speed it up?’ So I did two things almost immediately. I sped up the number of releases. We went, I think, from five per year to 12. Also, rather than just delivering them three months before release date, we started to deliver them a year before release date. The reason for that was that it made everything so much more flexible. It meant that when we promised things were coming out, we could pretty much guarantee that they were coming out.

“I brought on board new ideas – and some new producers,” Hall continues. “By bringing in new blood and by bringing in new voices, it really helped reinvigorate the DVDs. Some of the editorial decisions have worked. I mean, the idea of wanting to make content shorter – wanting to make it a bit more appealing – a bit less convention-type of content, because it really needed to be a little bit wider for wider audiences. People were very passionate about it. I think that when you’ve loved a programme that’s been very much out of fashion, it is quite difficult when it suddenly comes back *into* fashion, and suddenly everyone owns it. I don’t like how fandom – not just *Doctor Who* fandom, but *any* fandom – is often about exclusivity. It’s about shutting people out. It’s about having little cliques and little gangs and little secrets. I can’t abide that.”

“I actually think that, in theory, that’s fair,” says Ed Stradling. “I’ve been mates with people like Paul Vanezis, Steve Broster and Richard Molesworth for years. Along with John Kelly, we were doing pretty much all the main features up until then. It was a perfectly reasonable criticism of Dan’s that it was a clique – because it *was*! The problem that Dan had in the early days, was that the new people he was bringing on board for perfectly understandable reasons, were actually worse than the people who were doing it already.”

“Up until the point when Dan took it over, I think generally we were fairly confident about the people we were dealing with,” says Steve Roberts. “It was really when Dan came on board and started commissioning people who had never done any work before and



The Dalek Invasion of Earth DVD was innovative by including an option to watch the story with new effects.

“I WANTED TO TRY TO STOP GENESIS OF THE DALEKS COMING OUT AS I WANTED THAT TO BE IN THE FINAL YEAR.”

DAN HALL COMMISSIONING EDITOR

who we had no knowledge of, like the guys who did the stuff for *The Key to Time* [a box set of the 1978/79 series, released in 2007]. They were just too inexperienced.”

“It was a company called Phoenix Media and the guy that was in charge of them was a really lovely man,” Stradling remembers. “I remember him inviting me over to their studios, because he was very keen to share ideas and everything else. They were commissioned to do a bunch of the smaller features on *The Key to Time*. We got a heads-up initially that some of their previous work looked a bit dodgy, and I think Dan was warned. Perhaps Dan thought we were just trying to keep it cliquy, or maybe it was just too late, but he went ahead with commissioning them anyway.

I don’t think he’d viewed much of their previous work unfortunately, and it was the technical look of their stuff that let them down.”

Steve Roberts agrees: “Phoenix Media was delivering items that were technically so far below par that you couldn’t hear the sound; the lighting was all over the place; and the editing was terrible. People like John Kelly and Ed Stradling and Steve Broster were capable of doing so much better. It was a very, very frustrating time.”



I wouldn’t use them again. But I can’t think of one person who I worked with on the range – even people that I didn’t use again – who didn’t leave a positive legacy.”

Dan Hall’s plans included the mapping out of a comprehensive provisional release schedule for the range, stretching many years into the future. It was carefully designed to balance out the stories that were being released.

“The VHS range really croaked and died,” he says. “All the bad stories were left to the end. And, frankly, I didn’t want that to happen with the DVDs. So, really early on, I pretty much planned the whole schedule. Not in huge detail, but there were certainly landmark decisions that I made eight years ago. *Terror of the Zygons* was always going to be in the final year. I wanted to try to stop *Genesis of the Daleks* coming out, as I wanted that to be in the final year as well, but it was too late for me to stop it. I always wanted *The Tenth Planet* to be the very last release – and I always wanted the last release to be at the 50th anniversary.”

With the boost given to it by the arrival of a new Doctor on BBC television, the sales for those first few Dan Hall releases soared in the charts – and despite Dan’s reluctance, the release of 1975’s *Genesis of the Daleks* sold particularly well when it was issued on DVD in 2006.

New ‘event’ features were now much more frequent on DVD than they had been on VHS. An extremely successful ‘special edition’ edit of 1989’s *The Curse of Fenric*, in 2003, led to further special editions of stories like 1989’s *Battlefield* (released in 2008), 1983’s *Enlightenment* (released in 2009) and 1984’s *Planet of Fire* (released in 2010). A very special animated reconstruction of lost material from the 1968 story *The Invasion* was released with the help of the BBC’s *Doctor Who* website in 2006 [see box-out]. There were newly created digital effects on DVD releases of 1964’s *The Dalek Invasion of Earth* (released in 2003), 1973/74’s *The Time Warrior* (released in 2007), 1978’s *The Invasion of Time* (released in 2008) and others. And most exciting of all, for many fans, was the chance to finally see every single 1970s episode of *Doctor Who* released in its original colour format for the very first time.

The colour restorations of a number of early 1970s *Doctor Who* episodes [see box-out] were a particularly special achievement for the Restoration Team – as it had been the colourisation of a *Doctor Who* episode for which the group had been originally formed.

In 1999, when the DVD range began, several archive episodes (originally broadcast in colour) only existed as black-and-white film recordings. The first to be fully restored to colour was Episode Three of the 1973 story *Planet of the Daleks*, which called on the services of an American company to recreate the missing colour information. This release had also called on the development of an extraordinary new technology called Colour Recovery. ▶



Remarkable Colour Recovery results on 1971’s *The Mind of Evil*.

RESTORING THE SOUND

The Restoration Team’s Mark Ayres explains some of the work that goes into remastering old *Doctor Who* tales for DVD.

It’s very strange, looking back over the last 20-odd years. I wear a number of hats – composer, mastering engineer, musical director... sometimes all at once. The *Doctor Who* mastering started as a hobby, became full-time employment for a while, and was often something I worked on – on a MacBook – in downtime on other jobs or, much to my wife’s consternation, on holiday. It was a bit of a juggernaut... until it stopped, suddenly. We ran out of stories to master and BBC Worldwide’s appetite for ‘Revisitations’ seemed sated.

Years ago – 1992, to be precise – The BBC Audio Collection (as it was, then, part of BBC Enterprises Ltd) released some ‘missing’ *Doctor Who* stories on audio-cassette. The off-air soundtracks were narrated by a Doctor (Tom Baker, Colin Baker or Jon Pertwee), but it seemed to me, both as fan and professional sound engineer, that the end result wasn’t great. Production was simple: copies of the off-air recordings, supplied by the fans who’d made them, were dubbed to one channel of a stereo ¼” tape, narration added to track two, mix, sub-master, release on cassette. There was no real attempt at ‘restoration’, and with that (inevitable) workflow, it was no surprise that the results were disappointingly muddy. I believed they could be done better, firstly by leveraging the new digital techniques that were becoming available, and secondly because – as a fan myself – I knew how better original copies might be obtained. I wrote to BBC Enterprises to offer my services but was politely rebuffed (quite right, too). The range staggered, and then died.

Fast-forward to 1999, and I was contacted by Steve Cole, then in charge of all things *Doctor Who* at BBC Worldwide. He’d been aimed at me by Steve Roberts, a mutual friend with whom I was by that time also working on video restoration, with the idea that I might produce the first release in a re-launch of the Missing Stories, and so *The Massacre*



Mark Ayres: on the crest of a sound wave.

(1966) came to be released on CD and simultaneously on cassette – the final title to be issued in that format. I recorded Steve Cole’s narration

(entirely ghost-written, I later discovered, by Sue Cowley), mastered it and mixed it. Peter Purves, our chosen narrator, had just fallen off his roof while clearing his gutters and was confined to home, seriously injured. So

I put together a portable studio based around an Apple Powerbook and went to him – a move that proved fortuitous and was the way we continued throughout the range, one of the things that made it such fun.

By now I was looking after the Radiophonic Workshop

archive and we’d also found the excellent off-air recordings made by David Holman and Graham Strong, so we were off to a flying start. I used Digidesign Pro-Tools software for restoration with their DINR noise reduction plug-in, the ‘pencil’ tool for literally redrawing damaged waveforms, and the marvellous Waves Q10 equaliser (still in my toolbox now) as my main weapons.

Meanwhile, my Restoration Team colleagues had been working on the VHS range, yet had only ever really considered picture restoration until they came unstuck on *The War Machines* (1966), which had some considerable holes in it that needed patching. With the picture edit completed, I was sent DAT cassettes of the audio which was captured into and worked on in Pro-Tools, before being copied back to DAT and returned to Steve Roberts and Paul Vanezis for dubbing to the master tapes in sync (at this time, I did not have a timecode-capable DAT machine, so sync was by eye and ear!). Graham Strong’s tapes were

used to patch the missing dialogue, and we also did a few other things, which became staples of the range. For one, I repaired the clipped, torn ins and outs of the theme music and improved the quality enormously by replacing it entirely from the original master tapes. The impact is immediate when you watch it.

The War Machines was a great success, but it was with the DVD range that we really came into our own. From the very first DVD release, *The Five Doctors*, there was a desire to do something special with the sound, so it was given a 5.1 surround sound remix. I acted as consultant on that one, but later took on the job entirely. Initially I’d track-lay in my studio and create sub-mixes that I’d take to Pebble Mill to mix, but it soon proved simpler for me to do the mixes in my studio, too. *The Curse of Fenric*, for which I’d written the music in 1989 while wearing my ‘*Doctor Who* composer’ hat, was my proudest achievement.

Remastering (because that is what I do, a subset of ‘restoration’) took on a new life, with every episode coming to me as a matter of course. By this time I was working in Steinberg’s Nuendo with a large armoury of tools and a bespoke workflow for removal of noise, clicks and pops, and dealing with the differing requirements of magnetic tape and optical film. I later added Izotope’s RX Advanced spectral editor, which enables some quite astonishingly clever fixes to very damaged sound, down to complete deconstruction and remix if necessary. I repair edits, reconstruct lost dialogue and effects and correct equalisation. It’s all non-linear now, with video captured direct to SSDs and copied to me, and me supplying WAV files back to Peter Crocker for dropping onto his restored picture timeline, from which he exports a file which is then delivered to the client. Tape dropouts, and the endless replays for dubbing and checking, are now thankfully a thing of the past.

Colour Recovery was developed by engineer Richard Russell, BBC archivist James Insell and Restoration Team member Peter Crocker. The remarkable software programme could digitally unpick original colour from black-and-white film recordings of colour programmes. Full-colour restorations of *The Ambassadors of Death* (1970), *The Mind of Evil* (1971) and the first episode of *Invasion of the Dinosaurs* (1974) would never have been possible without it. The Colour Recovery technique has also been used on episodes of *Dad's Army*, *Are You Being Served?* and *Out of the Unknown*.

Most remarkable of all was the colour restoration of the very first episode of the 1971 *Doctor Who* serial, *The Mind of Evil*. Although the BBC archives retained a black-and-white film recording of this episode, it was not possible for it to be restored using Colour Recovery. Rather than release the episode in black and white, colourist Stuart Humphryes and SVS Resources' Peter Crocker spent over a year hand-colouring thousands of individual frames, so that the episode could be seen as originally intended for its eventual DVD release in 2013.

The *Doctor Who* DVDs were also responsible for the unearthing of a good deal of entirely new historical information about the show and its production, with enlightening new facts and stories regularly revealed in content produced for the range. This included the identity of the actress who was originally cast to play the Doctor's companion, Sarah Jane Smith, which was revealed in production notes for *Invasion of the Dinosaurs*. There was also the discovery of a lost interview featuring *Doctor Who*'s original star, William Hartnell, which was featured on the DVD release of *The Tenth Planet*. Previously unreleased footage from the studio floor of *City of Death* (1979) and from the location filming of *The Sea Devils* (1972) was also discovered thanks to DVD-related researches.

A particular coup for Ed Stradling was his obtaining an on-camera interview with former head of BBC series and serials, Jonathan Powell – better known to many fans as the man who effectively cancelled *Doctor Who* at the end of the 1980s. It was the first time Powell had ever spoken publicly about the programme, and his part in its (temporary) downfall.

"Jonathan Powell – we had to basically hoodwink," explains Stradling. "I knew that if we asked him just to do an interview about *Doctor Who*, he'd basically say no. So, I spent two-and-a-half hours talking to him about his whole career, and I've got this fantastic interview with him in my flat, which has never seen the light of day apart from the three minutes in which he talked about *Doctor Who*. It was the only way to convince him to do it. Of course, he didn't remember very much, because *Doctor Who* was something that he tried to think about as little as possible, because he couldn't stand it."

Following the release of a DVD box set of Christopher Eccleston's first (and only) series of *Doctor Who*, the responsibilities for the production of *Doctor Who* DVD content was essentially split in two. The existing structure of Dan Hall and the Restoration Team (now largely minus Paul Vanezis and Ralph Montagu) would continue to work on all archive releases (anything pre-dating 2005). Meanwhile the new *Doctor Who* production team in Cardiff would be responsible for the DVD (and later Blu-ray) releases of new episodes. This was at the request of BBC Wales, which was, of course, producing

Former BBC1 controller Jonathan Powell was 'tricked' into talking about *Doctor Who* for *The Trial of a Time Lord* DVD box set.

"I KNEW IF WE JUST ASKED JONATHAN POWELL TO TALK ABOUT DOCTOR WHO, HE'D SAY NO."

ED STRADLING DIRECTOR, DVD SPECIAL FEATURES

these new episodes for television anyway, as well as the behind-the-scenes show *Doctor Who Confidential*, which aired on BBC Three.

The outward appearance of the 'classic' *Doctor Who* range altered very little following the relaunch of the TV series. However, behind the scenes, the period between 2006 and 2010 was an altogether more unsettled time.

In the opening years of the twenty-first century, the BBC was coming under increasing pressure from various groups (particularly in big business) who felt that BBC Worldwide had an unfair advantage in what they believed should be a free-market economy. Because the BBC didn't make any kind of profit from its business interests (instead investing the money back into programme-making), this meant that it wasn't

burdened with the same kinds of overheads and priorities faced by other commercial outfits. Its critics maintained that this almost philanthropic business model was undermining their ability to compete for profit in the marketplace. Many wanted the BBC to sell off its assets to private companies who would be allowed to function as profit-making businesses.

The ideas were the complete antithesis of what the BBC had set out to do in the first place, and were totally opposed to its ideals to 'inform, educate and entertain' without financial gain. However, by 2006, the pressure for the BBC to effectively sell-up and allow in private business, was becoming too great for many BBC executives.

In 2008, the BBC sold its entire outside broadcast department to an independent company called SIS Ltd (SIS later closed down this outside broadcast division). The BBC Costume and Wigs department was also sold that year, with numerous redundancies resulting. More recently, in 2011, the BBC sold off its magazines businesses, including the listings magazine *Radio Times*.

In 2006, a large share of BBC DVD was sold off to private owners. This formed a new independent company called 2|entertain Ltd. The main owners were BBC Worldwide and its new partner at VCI Video Ltd. Within the company itself, this technically meant that the BBC DVD business had to compete for the chance to produce each release on the open market, alongside other DVD companies. Of course, to those buying the DVDs, the only obvious change was the appearance of a new logo on the DVD cases.

In 2008, VCI's parent company, Woolworths Group, went into administration. Hundreds of people across the country lost their jobs and BBC Worldwide was left owning only about 60% of a DVD company that had originally belonged to them outright.

"Woolworths also owned the factories that distributed the DVDs," explains Paul Vanezis. "My understanding is that when Woolworths went into administration, the administrators looked at Woolworths' assets, which included its warehouses full of DVDs, which it was distributing for companies such as 2|entertain, and regarded them as assets of Woolworths. And so the administrators sold them to the highest bidder. That's why, a few years ago, you could suddenly buy loads and loads and loads of *Doctor Who* and other BBC titles for £3 each. There's no income on £3. It also breached the agreements ►

RE-ANIMATION

One of the sad consequences of the age of *Doctor Who* is that many of its earliest episodes were made at a time before the establishment of the BBC's videotape archive. As such, as of June 2015, there are 97 black-and-white episodes which do not exist in the BBC's archives in a visual format.

The good news is that all 97 of those episodes *do* exist in an audio format. The ways in which the DVD range has sought to overcome these gaps, have been both varied and innovative. Most exciting has been the birth of a whole new sub-series of animated reconstructions.

In total, nine otherwise 'lost' episodes of *Doctor Who* have been recreated for DVD release as specially made animations. The technique uses the original surviving audio of an episode and then creates new animation to lip-sync with it and replicate the missing visuals. The very first such project was developed for the *Doctor Who* website in 2005 and recreated the two lost episodes of 1968's *The Invasion*. It was released on DVD the following year.

"*The Invasion*, I can take zero credit for," says Dan Hall. "That was from a fantastic producer at BBCi, called James Goss. He really should be credited with coming up with this whole idea and this whole format... although it seems really obvious, all good ideas do seem very obvious."

It was a number of years before a second project was mounted, as Dan Hall scouted around for appropriate animation groups that might be able to take

on the difficult work of recreating lost *Doctor Who* episodes on a budget that was far below the market-rate.

"Between *The Invasion* and the announcement of the next animation, never a day went by where I wasn't trying to push it, trying to find ways to do it," continues Hall. "We had two aborted attempts that went quite far down the line – to the point where we had an animation house on board and they had done some tests, but then, I think quite rightly, it was felt that it wasn't the time to do them. I think by then, it was three or four years later. I'd pretty much given up hope, and that's when Jason Haigh-Ellery [owner of Big Finish Productions Ltd] came to me and said, 'Look, I've got this idea. I've got this company. How do you feel about seeing if we can make something work?' Of course, I knew Jason and trusted him implicitly, and suddenly all the pieces came together beautifully."

The result of that deal was a further three batches of *Doctor Who* animations produced in Australia by Planet 55 Studios and based around the soundtracks of episodes from *The Reign of Terror* (1964), *The Tenth Planet* (1966) and *The Moonbase* (1967). Independently of this, there was also an animation based on two lost episodes of *The Ice Warriors* (1967) from Quirios Entertainment – a company based in Newcastle and working in partnership with long-term *Doctor Who* DVD contributors, Dene Films Ltd. Quirios was run by animator Niel Bushnell.



The Moonbase.

"We came up with some ideas and suggestions," Bushnell recalls. "I think that [producer] Chris Chapman started off by talking to them in broad terms about how we might go about it and how we might do it and then we started to talk about some specific episodes."

"Chris and I were both very keen to get involved in one shape or another, but the budget wasn't huge, by any stretch of the imagination. It was about four years before we actually did anything. We looked at various budgetary options around how we could structure it. If we did a whole bunch of them, how might that bring the cost down."

"For the amount of work that was involved," says lead animator Chris Chatterton, "the budget wasn't huge and, at the time, Dene was kind of in trouble really. It was more about the money than anything else. Also there was just the amount of time it takes to do the animation."

"We wanted to make it as good as possible," adds Bushnell. "Chris and I, especially, were fans of the show and we kind of felt

that this might be our only chance to make a mark on animation on the series. So, you do kind of end up going that bit further than maybe you should do, in the cold light of day."

Ultimately, Quirios never did another *Doctor Who* animation and, since 2012, neither has anyone else. Quirios was initially approached with a second Troughton animation in mind. However, they were reluctantly forced to pass on the idea.

"We were talking about if there was a way we could do other Troughton stories," says Bushnell, "maybe using the same companions, which would mean we were making it more cost-effective to do the animation, because we'd be reusing certain assets. But, basically, the more we got into the project, the more we realised the hours that were involved. Part of the reason that we put in the number of hours that we did was because we didn't want to do a production that wasn't as good as we thought it could be. So it became a labour of love, but that basically doesn't make it viable in the

long-term. We realised about halfway through that it was ruling out us being able to commit to doing future stories, which is a shame."

Quirios's financial concerns, sadly, proved to be justified. The company was forced into liquidation a few months later.

"Last August, everyone from Quirios was let go," recalls Chatterton. "It was just following the recession. Everyone was kind of finding it hard and if you lose certain big clients, they go onto somebody else."

In fact, of the three companies to have undertaken work on *Doctor Who* DVD animations, two have since ceased trading – Quirios and Manchester's Cosgrove Hall Studios.

"Everyone who has done it so far has come to it first and foremost because of a love of the show," adds Bushnell. "I think that anybody who is looking at this from a financial point of view probably walks away quite quickly. I think that all three of us who have done animation on it – the three different companies – have come to it as a fan first."



The Reign of Terror.



The Ice Warriors.



The Tenth Planet.

THESE ARE A FEW OF MY FAVOURITE THINGS

Some of the contributors to the DVDs share their highlights of the range...

TOBY HADOKE Presenter and Commentaries Moderator 2008-2013
 "I'm proudest of my involvement in *The Sensorites* [released in 2012], because the documentary *Looking for Peter* [about script writer Peter R Newman] genuinely provided new material. We solved a mystery that, until the documentary was unleashed, no-one knew the answer to. I actually pitched the idea myself so it was especially satisfying that it – after quite a convoluted genesis – eventually got produced and was as good as it was. That was down to Chris Chapman being an excellent film-maker and Richard Bignell being a superb researcher. A week before production we didn't have a film, as Richard hadn't found anything – but he pulled it off in the nick of time."

MARTIN WIGGINS
 Production Subtitles Editor 2004-2013
 "*The Seeds of Doom* [released in 2009] because Lis Sladen [Sarah Jane] read my info text. I think it might have been the last *Doctor Who* DVD she ever saw, and she was pleased by a previously unknown factoid about her that emerged in my research for the project. Also, *Terror of the Zygons* [released in 2013] – probably my best work of them all, but also simply an enormous pleasure to write. I hope it shows."

RICHARD BIGNELL
 Special Features Producer 2001-2013
 "One of the greatest privileges of working on the DVD range was the wonderful opportunity it allowed me to be able to track down and present a lot of rare and previously unseen material. I guess the most important of these finds for me was the interview that William Hartnell gave just a few months after he had left the programme, which I managed to locate in the BBC's Bristol News Library. I like to think that this really added something very special to the 2013 release of *The Tenth Planet*."

JONATHAN WOOD
 Colourist 2001-2013
 "Having worked on all the DVDs, it's a difficult choice but one that has to be a combination of a favourite story and the technical achievement of bringing the best possible quality version to DVD – the Special Edition release of *Inferno* [released in 2013] fits the bill. Utilising Reverse Standards Conversion, the resolution in the black-and-white film recordings, and additional processing such as de-warp and VidFIRE, the results are now as close to the original 625-line quad videotapes as possible. A fitting tribute to the swansong of Caroline John's superb portrayal of companion Liz Shaw."

CHRIS CHAPMAN
 Special Features Producer 2009-2014
 "*Team Erato* on *The Creature from the Pit* DVD... it may not be the most comprehensive film we ever made, but it was very early on for me – my fourth commission on the range – and it was the first one when I really thought we'd done a great job. I thought, 'Wow, I'm working on *Doctor Who* and I'm not mucking it up.' That was a pretty awesome moment."



Ed Stradling works with David Tennant for a special feature on the *Revisitations 2* box set.

"ALL OF THIS PAINSTAKING WORK TAKES TIME. THAT'S WHY IT HAS TAKEN SO LONG TO RELEASE THE SHOW'S BACK-CATALOGUE,"

STEVE ROBERTS RESTORATION TEAM

◀ they'd got with all the artists, who were entitled to a percentage of the profit."

An initial offer from BBC Worldwide to buy-out its former assets was made for a reported £40 million. However, this was soon withdrawn, leaving both the administrators and BBC Worldwide each holding around half of a very profitable business that neither party could do anything with. BBC Worldwide made a new – much lower – offer a few weeks later (reported to be £17 million).

"When BBC Worldwide withdrew its offer for the balance of 2|entertain, buying out Woolworths," continues Vanezis, "the administrators basically took them to court and said, 'You can't. What you're offering now isn't right.' The judge agreed with Worldwide, which is why Worldwide publishing is no longer a joint-venture company. It's entirely owned by BBC Worldwide."

However, the wider issues haven't gone away. A very big question mark still hangs over BBC Worldwide. Those same market forces that disagreed with the way the corporation ran its commercial activities a decade ago, still have criticisms of the way it is run today. Will the BBC even be permitted the facilities to release its own content 10 years from now?

"The government wants BBC Worldwide to be sold off," says Paul Vanezis. "The government wants commercial. They don't want public. Unfortunately, governments are not the right kinds of people to make those kind of decisions. Those decisions need to be made by the public. The trouble is that when you vote, you don't vote for the BBC, you vote for health and transport and all those important things. The BBC is the icing on the cake. We've all got to be

aware of that next time you vote for whoever you want to be in power."

Following over half a decade of 2|entertain's multi-million pound privatisation experiment, BBC DVD returned to where it had begun – an internal department within BBC Worldwide. Things largely settled back to where they had been before. However, there was one big change which affected the *Doctor Who* range – the status of range-editor Dan Hall.

"I got head-hunted from 2|entertain in 2011," Hall recalls. "I got head-hunted to head up development at an indie company called Dangerous Films. When I handed in my notice at 2|entertain, it was either Sue Kerr or [Managing Director] Stuart Snaith who said, 'Look, do you want to take *Doctor Who* with you? Just carry on doing *Doctor Who*, but do it as a freelancer.' So I did it as a freelancer for a bit, and then I decided to set up a production company that specialised in non-broadcast content."

The company Hall set up was called Pup Ltd, named after Hall's love of dogs. Pup would remain in charge of most editorial decisions that were made during much of the remaining lifetime of the *Doctor Who* range.

"A huge part of my job when I was at the DVD range was editorial," says Hall. "I felt that sometimes there was a sense of, 'Well, if things have been done, then we should just release them.' But I didn't want material that I didn't perceive to be up to scratch to go out under the *Doctor Who* banner. What I didn't want was some fledgling fan who thinks, 'Hey, I might be really interested in this *Doctor Who* show,' buying a DVD and seeing something on there which is entertaining for old farts like me, but a complete

turn-off for them. Because then I've lost a potential buyer. I would rather have a DVD that has one hour of really good stuff on it, than a DVD that has an hour of great stuff and another hour of mediocrity."

As the number of unreleased episodes in the archives dwindled, in the run-up to *Doctor Who*'s 50th anniversary, a number of special releases were produced that extended the range's life. Most notably these included *Revisitations* – a series of reissues of previously released *Doctor Who* stories, with new special features and/or programme restorations.

"I felt that, at the start of the range, a number of high-quality stories had been released as what were maybe – for the modern market – sub-standard releases," explains Hall, of his thinking behind these titles.

There were also more inventive ways developed for dealing with stories that had been considered 'difficult'. Early William Hartnell stories frequently fell into this category, with few surviving contributors, and little supplementary archive material to draw on. Such innovations included the reconstruction of an unaired *Doctor Who* episode from 1964 for the *Planet of Giants* DVD.

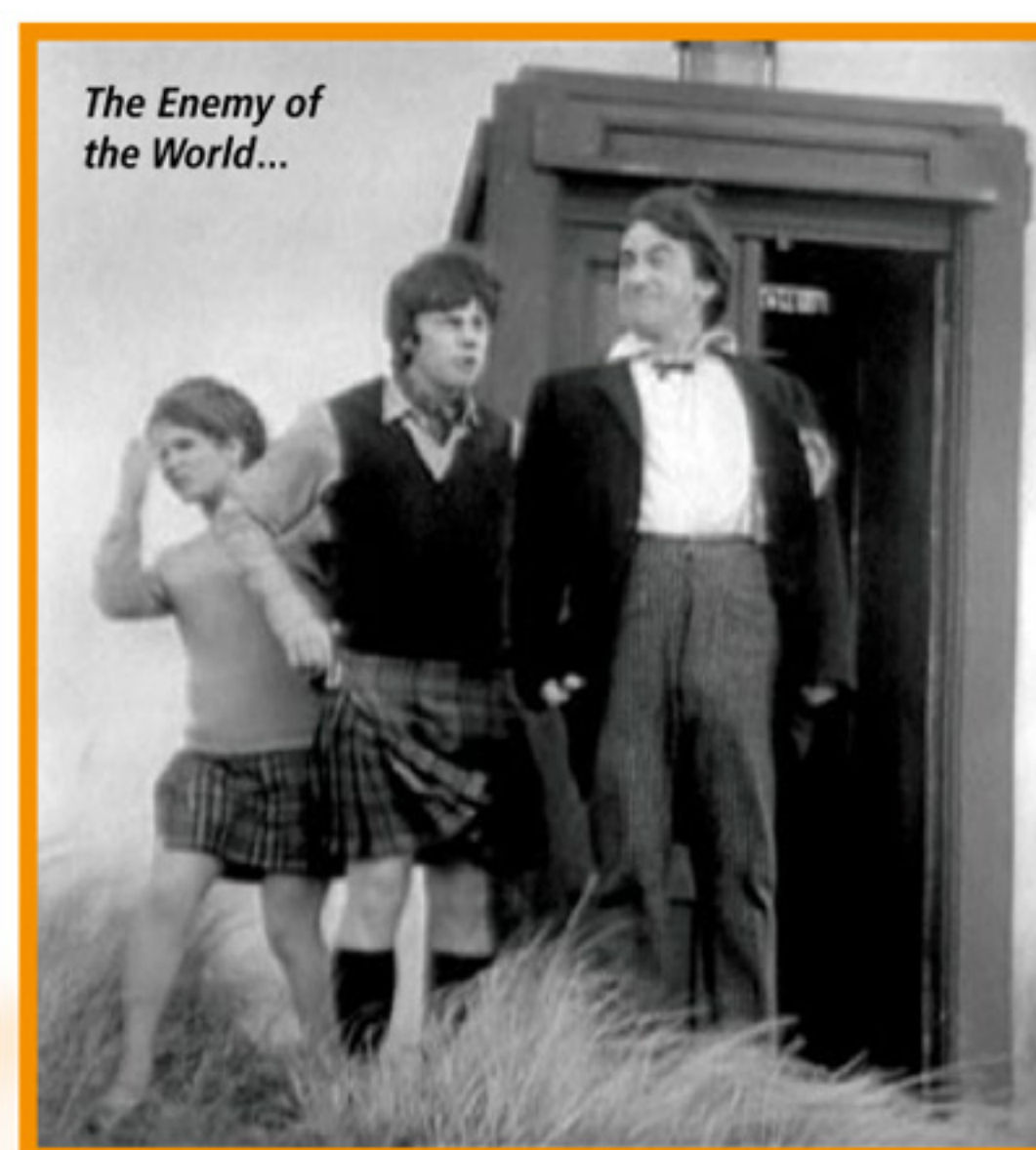
Meanwhile, some 1980s episodes had the opposite problem. There was often a huge amount of archive material and comparatively fresh reminiscences for these stories. However, there were other barriers to the team fully exploiting all the material available to them.

"The problem was that the Colin Baker and Sylvester McCoy stories, generally speaking, were not as big-sellers as stories from other eras," says Ed Stradling. "For example, *Time and the Rani* (1987) should have been a double-disc release, because there is so much archive material available. So much more could have been done with that story, but there was just no way that they were going to spend the money on loads of extras on a story which they knew wasn't going to sell very many copies. That's a perfectly sensible decision on their part. I didn't argue with it at all, but there are quite a few minutes of deleted scenes from *Time and the Rani* which have never been seen before, and they're not on the disc."

"There's loads of material from *The Happiness Patrol* (1988) too. A lot of the McCoy stories had loads of material available, and if the material had been available for the Tom Baker era, they probably would have spent the money to include it all – but because it was McCoy, they weren't prepared to put in the resource."

Another project that very nearly didn't happen due to meagre resources was the 2013 Blu-ray release of *Spearhead from Space*. This Jon Pertwee-starring production from 1970 had been the first *Doctor Who* television story ever to be made in colour. It had also been shot entirely on motion-picture-quality film stock, making it virtually the only twentieth-century *Doctor Who* story practical to release on the high-definition 1080p Blu-ray video format – something that members of the Restoration Team pushed for. The team was particularly keen to be given the chance to work from the programme's original camera-negative film elements, which would give them the best possible picture quality for the restoration.

"It did take a bit of persuading," says Steve Roberts. "I wanted to go back and do it from the A-B negs, but the budget that Dan had given me didn't allow me to do that. I said to him, 'Look, it's going to be a lot better if we go back to the negatives here.' I priced that up, and went to the guys in my department and said, 'Here's what you've got. Here's what you said it was going to cost. How can



we bring these two closer together?' One of Dan's friends had said to him, 'Oh no, you definitely need to do it from the A-B roll negs,' and even though I'd been telling him that for years, he took more notice of this guy. So eventually that's the way we did it. The budget was really, really low. The cost of doing the Blu-ray was relatively high as well, and they didn't expect it to sell very much, because it's a much smaller market."

Quite unexpectedly, the DVD range was also briefly prolonged when, in October 2013, it was announced that a collection of previously 'lost' 1967/68 episodes had been rediscovered in a film vault in Nigeria. The stories in question – *The Enemy of the World* and *The Web of Fear* – were, however, released without supplementary material.

Ed Stradling recalls: "Paul was initially asked to do some stuff for *The Enemy of the World* and *The Web of Fear*, but because Dan had gone, it fell through. There's no regime anymore. There's no production process or hierarchy or structure or anything. The



budgets they were suggesting that he work with were so appalling. I mean, they were about half of what we used to have even in the old days of the *Doctor Who* DVDs, and those budgets were crap. So basically, it didn't happen because you couldn't make a documentary programme on the money they were talking about."

After 30 years, the BBC's range of archive *Doctor Who* releases effectively came to an end in early 2014, with *The Web of Fear* becoming the final release of all. A planned release of *The Underwater Menace* – a four-part story from 1967, for which only Episodes 2 and 3 survive in a visual form – has sadly been abandoned, despite bonus features and sleeve artwork for the disc having been completed more than a year ago. The previously lost second episode of *The Underwater Menace* was returned to the BBC in 2011, and it had been hoped that the missing Episodes 1 and 4 could have been recreated for DVD as animated reconstructions. However, following the insolvency at animation company Quirios [see box-out, page 53], the release has now been cancelled. A fan-organised petition campaigning for the story's release attracted 2,761 supporters, and was recently submitted to BBC Worldwide. To date, there has been no official response.

Nevertheless, every other existing twentieth-century *Doctor Who* story has been made available on DVD, for the most part in the best possible quality. For the fans of 1983, buying the edited videotape release of *Revenge of the Cybermen* for the best part of £40, this would have seemed completely unbelievable. The *Doctor Who* range stands proud as one of the most sustained and successful runs of archive television releases in the history of home entertainment.

"To be working and be paid to do work on a show that you've loved since you were 10 made it a pretty lucky time really," says Ed Stradling. "There were frustrations, but overall, I made a lot of good friends doing it. We were lucky."

"All of this painstaking work takes time, and that's why it has taken so long to release the show's entire back-catalogue," adds Steve Roberts. "However, we were allowed sufficient time and budget to be able to supplement the episodes with a huge array of special features, including commentaries, production notes, behind-the-scenes material and a hugely enviable range of in-depth documentaries covering every aspect of the show's history. Many people consider the *Doctor Who* DVD range to be the benchmark for commercial presentation of archive TV – and honestly, I'd find it hard to disagree." **DWM**





CHRIS



EMMA



MICHAEL



WILL

The mission to watch all 813 *Doctor Who* episodes and – this issue – *Sarah Jane...*

THIS ISSUE THE SARAH JANE ADVENTURES – SERIES THREE THE WEDDING OF SARAH JANE SMITH

Crash the Wedding!

Sarah Jane is acting all flighty, and regardless of its propriety, she's marrying Havers, so can the Doc save us, from the Trickster in his new nightie?

COMPILED BY PAUL LANG | ARTWORK BY ADRIAN SALMON

"How cool is it that there's a third series of *The Sarah Jane Adventures* for us to be watching?" says Will, as the Time Team begin their latest visit to Bannerman Road. "That makes it about as long as the

Sylvester McCoy era!"

"The title's very exciting!" says Emma. "*The Wedding of Sarah Jane Smith*. So who's she marrying?"

Michael grins as a certain metal mutt glides almost effortlessly into shot. "It gives me such a thrill to have K9 back as a regular character. Yay for the dog!" he cheers. "And for K9 and Mr Smith, bitching at each other is like Orac and Zen in *Blake's 7*."

Sarah Jane's son, Luke, and friends Clyde and Rani are seasoned detectives by now, but they're not snooping on aliens today.

Michael tuts. "Luke is tracking his mum. That's a bit rude."

"Off on secret trips without telling the kids, and putting on lippy – may we assume that she's on a date?" squeals Emma, clapping with joy. "What a lovely change, having the normal suspense lead to a happy twist."

The gang follows Sarah Jane to a local restaurant, and they are horrified to see her and a gentleman friend indulging in a brazen PDA – a public display of affection.

"It's a joy to watch Anjali Mohindra, Tommy Knight and Danny Anthony together in scenes like this," says Chris. "They play the childish side of teenagers rather well."

"Oh, I just heard the TARDIS!" says Michael.

"Or is that the noise Sarah Jane makes when she kisses?" wonders Will. "It's great to see Sarah so happy. I wish I could believe it will all end well."

Back home, the gang has sworn Mr Smith and K9 to secrecy, but unfortunately they are a pair of camp old fusspots who just can't keep their e-mouths shut.

"Mr Smith totally lands Luke in it," cackles Michael, as he reveals what the youngsters have been up to with almost no prompting. "Minty old computer!"

Sarah Jane tries to be cross, but she's so giddy that she can't.

"I do think she's being a bit unnecessarily private," says Emma. "I assume she's trying to protect Luke in case it goes wrong."

Will has other ideas. "I think she's just shy and nervous. It's so long since she's had any kind of romantic relationship."

"Men were interested before! Oh, Sarah," sighs Michael.

Later, Sarah Jane pops in to Luke's bedroom to say goodnight, and to explain.

"Nice almost-subtle exposition dump of the character's history and the shows' structure," says Chris.

Michael nods. "This is brilliantly written by the ever-reliable Gareth Roberts. He makes a barmy kids TV sci-fi show seem so real."

As his mum exits the room, Luke hears something. "The TARDIS sound again!" says Will. "Or Sarah Jane is kissing again. Either way it's catnip to a *Doctor Who* fan," he grins.

A caption informs the team that it's now 'Three Days Later'.

"That's unusual!" says Michael. "These 25-minute episodes don't leave much room for hanging about."

Sarah Jane is busy hiding all clues to her alien-battling double life in preparation for the arrival of Peter Dalton, the object of her earlier PDA. And he looks like a real charmer.

"Nigel Havers!" yells Will. "Sarah Jane's done very well for herself!"

Emma is also impressed. "Blimey, Mr Dalton's a bit flash – look at that car!" she gasps.

Unfortunately, Peter's arrival coincides

with the delivery of a cutesy alien in a cardboard box. Don't you just hate it when that happens? Will does. "I love this show. I really do," he sighs. "But this alien slug. Oh dear. I thought we'd left that thing behind in *The Mark of the Berserker*."

Emma is more sympathetic. "I love how desperately Sarah Jane wants to appear normal, especially in the face of a robot dog appearing and trying to track an alien slug," she says.

"Activating stair negotiation' says K9, as the prop grinds along the carpet," chuckles Michael.

"It's like an Whitehall farce on the street in Bannerman Road," grins Will.

Despite the distractions, Peter's first meeting with Luke goes well, and it's not long (two days, in fact) before he's popping the question. He presents Sarah Jane with a rather impressive engagement ring. But, erm, is it supposed to glow that sinister red colour?

"I don't want Peter to be evil," says Will. "I don't want Sarah Jane to be upset."

Emma, who has also recently had a ring on her finger, has more practical concerns. "A couple of weeks isn't nearly enough time to plan a wedding – I've got the spreadsheets to prove it," she says, wearily.

Clyde is equally suspicious about the speed at which events are unfolding, and as Peter is proposing he is busy checking out whether he is who he claims to be.

"He can't help investigating Peter, and there's clearly something going on," says Michael.

"Brilliant, horrible counterpoint between what should be a touching engagement scene and the housebreaking that's undercutting it," adds Will, as Clyde and Rani break into Peter's place and find no signs of anyone actually living there.

When they tell Sarah Jane what they've discovered, she is dismissive, claiming that Peter spends most of his time at a second home in central London. But she doesn't seem herself.

"Evil glowing engagement ring again!" shouts Michael.

"Well *obviously* she's being manipulated by a mind control device!" says Emma. "It's just so sad that the one time she gets romantically involved with someone, he turns out to be a git," she sighs.

Mr Smith detects an anomaly when the ring glows again, but Sarah Jane reacts unexpectedly.

"She's shut him down! Argh!" says Michael.

"What's quite nice here is that the whole thing is still sweet and entertaining, yet is all build-up to something going horribly wrong," says Will.

"Two weeks later now!" yells Michael as another caption appears. "That is fast!"

It's already Sarah Jane and Peter's wedding day, and most of the guests you might expect



"I can imagine the Doctor seeming a bit out of place in *Torchwood*, but he fits right in here." – WILL

have clearly been caught on the hop by the short notice.

"Nice references to Maria and the Brig being absent," says Will. "And Clyde's being super-bitchy."

Luke finally loses patience with Clyde's conspiracy theories – and his decision to bring K9 along and hide him under a trestle table – warning him to calm down.

All that is forgotten, though, when Sarah Jane Smith arrives for her wedding.

"Aw. Sarah looks fantastic," says Will. "I hate that it's all some kind of set-up!"

Emma agrees. "She does look rather beautiful in her wedding dress – very understated"

Luke asks his mum if she'd really wanted the Doctor, not him, to give her away. "I like that Sarah isn't hanging around waiting for him," says Michael. "Nice reference to Metebelis Three as well."

As Sarah Jane and Luke head into the swanky wedding hotel, bridesmaid Rani follows, but pauses when she hears... something.

"The TARDIS noise again!" says Chris.

As the bride makes her way down the aisle, Will spots a familiar face from the William Hartnell era.

"The registrar is Ping Cho from *Marco Polo*!" he shrieks in delight.

Another familiar face also makes an appearance...

"I love the Doctor rushing in to stop the wedding," says Michael.

"Such a stylish entrance," agrees Emma.

"Oh yes!" Chris punches the air. "David Tennant to the rescue!"

Unfortunately, if the Doctor has appeared to ruin his best friend's wedding, something must be seriously amiss. The bride's not the only one dressed for the occasion – Sarah Jane's time-twisting

arch enemy, the Trickster, appears in a white version of his usual gear and snatches her and Peter off to goodness knows where.

"Oh, the Trickster has come dressed for a wedding," says Michael, scowling. "It's rude to upstage the bride by wearing white."

Will is quite breathless. "The Trickster! The Doctor is finally in *The Sarah Jane Adventures*! And Sarah Jane has gone!" he gasps. "Blimey. Will there still be cake?"

"It sums up how little actually occurred in the first part, as the recap is about five seconds long," notes Chris as Part Two kicks in.

"It'll be great to see how Tennant plays the Doctor in this show," says Emma, "whether he'll be more of a caricature than normal."

Chris isn't worried. "Tennant is crackling with energy!" he says. "This story was the last tale he recorded in the role of the Tenth Doctor, and you can tell – he's enjoying every last second."

With Sarah Jane missing, the Doctor explains to Luke, Clyde and Rani that they're now alone, trapped in a single second and cut off from everything – including the TARDIS.

"I love it when the TARDIS is taken out of play," says Emma. I think it makes the Doctor more interesting when he's not got his lifeline."

Michael shakes his head. "I always get irrationally worried when the TARDIS gets lost," he says.

Sarah Jane and Peter are stuck in a different second, and she's piecing together what's happened. "She's breaking my heart as she realises the Trickster is behind it all," says Michael.

"Good on Sarah for throwing away the Precious," cheers Will, as she hurls the engagement ring to the ground.



Will is loving the Doctor's addition to the Bannerman Road gang. "I can imagine the Doctor seeming a bit out of place in *Torchwood*, but he fits right in with the gang here," he says.

Clyde tells the Doctor that they've met the Trickster before, but never found out who he is.

"The Pantheon of Discord," a creator from before time... after three years, it finally takes a Time Lord to tell us just who the Trickster is," says Chris. "I wonder if he's been tracking him down ever since the Time Beetle got to Donna in *Turn Left*? That was from the Trickster's Brigade, wasn't it?"

"Poor Peter," says Will. "He's been fooled by the Trickster, and it's going to ruin his relationship."

"I want to tell you about the angel! Blimey, the Trickster's really done a number on Peter," says Chris.

"Peter is dead!" says an anguished Michael. "Like Sarah's friend from *Whatever Happened to Sarah Jane?* The Trickster has a fairly limited bag of tricks, doesn't he?" he adds, raising an eyebrow.

Yes, the Trickster has offered Peter the usual choice – life or death. "Maybe the Trickster is just the new Cilla Black?" suggests Will. "Number 1, if you hadn't died falling down the stairs, what would your ideal date be?"

Emma laughs. "Tinder absolutely feels like the kind of thing the Trickster would be behind."

"Swipe left, Donna Noble!" laughs Will.

"The Trickster's plan is a very unusual one," says Michael. "Make Sarah so happy she doesn't want to go fighting aliens."

Will nods. "It's a bit of a negative view of marriage, isn't it?" he says. "Can't Sarah keep her job even once she's hitched?"

"Peter's got a point," argues Emma. "He did say that she loved him before she was hypnotised by the ring."

If there's one thing that leaders of multi-dimensional Pantheons of Discord love to do, it's gloat.

"Nice confrontation between the Doctor and the Trickster. Very strong," says Michael. "The Gate is waiting for you.' Does this have something to do with Carmen's prediction in *Planet of the Dead* that

◀ ‘He will knock four times?’ Is someone going to knock on a gate? What?”

The TARDIS appears, trying to lock onto its pilot, and the Doctor reckons they can use its power to defeat the Trickster. Things go a bit wrong and the Doctor ends up cut off with his ship, but not before Clyde tries to get inside it.

“Artron energy! Yay! Clyde got a dose of it there, didn’t he?” says Michael.

Indeed he did, and this temporary charge allows him to damage the Trickster.

Meanwhile, the Doctor manages to get the TARDIS to materialise in Sarah Jane’s second, where things are looking grim.

“Oh, that’s so dark and upsetting,” says Will. “Say ‘I do’ and put millions in harm’s way, refuse and cause Peter’s death,” says Chris. “A bit heavy for a CBBC show, but nothing that the audience can’t handle. This show never underestimates them.”

In the end, Peter proves his love for Sarah Jane by making the right choice, defeating the Trickster and returning the timeline to normal, with one major exception – himself.

“Well done, Peter,” says Michael. “And the day isn’t saved by technobabble but by the sacrifice of a good man.”

Peter tells Sarah Jane Dalton that he truly did love her, then disappears. “Nigel Havers is brilliant, isn’t he?” says Will. “He’s a class act, and perfect casting.”

Michael is, by now, in bits. “Lis Sladen is so, so wonderful. The moment when she says the wedding is cancelled,” he sniffs.

“Oh gosh, that’s heartbreaking,” says Emma. “Making her walk down the aisle alone. She’s a tough old bird, isn’t she?”

Back in the attic, Sarah Jane tickles K9’s nose.

“I love that,” says Chris. Luke and co try to comfort Sarah, but there’s only one person she needs to see, and the Doctor doesn’t let her down.

“Great to see the gang getting the run of the TARDIS control room,” says Will.

“A lovely tracking shot right inside,” says Michael, approvingly. “Now I’m not feeling so sad.”

“Is this the last time I’m ever going to see you?” Sarah is then brave enough to expect a next time,” says Emma.



“It’s bit heavy for a CBBC programme, but this show never underestimates the audience.” –CHRIS

“The thing she hadn’t allowed herself to do before. Brilliant.” Chris looks sad. “The Doctor knows his end is coming, so as she’s turned away, leaving on a high note, the Doctor can’t quite keep up the smile.”

“That was utterly lovely,” says Will. “Small scale in one way, but huge in another. Terrific to see David Tennant in the show, and Lis Sladen was as magnificent as ever.”

Emma agrees. “It’s testament to *The Sarah Jane Adventures*’ success that there was the confidence to feature the Doctor. What a great story!”

Michael is overcome. “That was a real treat! A strong *Sarah Jane Adventures* story, made even better by the Doctor coming back to save his best friend.”

“A really fun story that works best in one big go,” concludes Will. “Enjoyable telly, with lots of *Doctor Who* content to please fans of all ages. And a big bonus for the spin-off to play host to the Doctor himself. More of this, please!” **DWM**

Next time: The Time Team watches *The Waters of Mars*. Email your comments on the story to dwm@panini.co.uk

THIRD TIME AROUND

The Tenth Doctor’s appearance in *Sarah Jane* was the centrepiece of the third series, and looking at the varied tales that surround it, the Time Team find a series at its peak.

“By this point,” pipes up CBBC expert Chris, “there were kids who didn’t watch *Doctor Who*, but did watch this.”

“Clever use of the Judoon,” says Michael of opener *Prisoner of the Judoon*.



“I think they may be better suited to *Sarah Jane*,” says Emma.

Chris laughs: “The scene in which the Judoon wishes a dozy driver a ‘nice day’ after threatening to blast him for playing his stereo too loudly is one of my favourite moments.”

It’s not all comedy though. Will is impressed by Elisabeth Sladen’s performance when possessed by the villainous Androvax.

“Scary!” agrees Michael, “but she’s had a bit of practice over the years...”

“Nice guest turn from Brian Miller,” says Will, as Elisabeth Sladen’s husband (and, latterly a guest star in 2014’s *Deep Breath*) crops up in the next episode, *The Mad Woman in the Attic*.

“And K9!” cheers Michael delighted to see the robot dog finally joining the Bannermen Road gang regularly.

“He’ll never fit in the back of her car,” says Emma.

“She wants a nice, sensible Mini Metro,” says Michael.

Following the wedding celebrations, we head off into *The Eternity Trap*.

“This one is like old-school *Doctor Who*,” reckons Michael. “Borrowing from other sources, like Nigel Kneale’s *The Stone Tape*.”

Another blast from the past is the return of that most famous of paintings in *Mona Lisa’s Revenge*...

“Suranne Jones gets to devour scenery in this one,” says Chris.

“I was actually in fits of laughter,” says Michael, “but I’m quite easily pleased.”

“This one’s definitely a fake,” says Will.

“Nice to see Plantagenet from *Frontios* again,” say Michael of guest star Jeff Rawle.

“Also, it’s good that the events of *Planet of the Dead* get a mention, tying it back to events in *Doctor Who*.”

“It reminds me a bit of *Fear Her*,” says Emma. “I can’t decide if it’s really any better...”

The series draws to a close with *The Gift*.

“I love the clever similarities between the Slitheen and the Blathereen,” says Emma of the new family of Raxacoricofallapatorians. “They think on a similar scale.”

“One of my favourite *Doctor Who* books is *The Monsters Inside*,” says Chris, “which introduced the Blathereen.”



“Brilliant,” says Michael, impressed by the calibre of the artists voicing the aliens:

“Miriam Margolyes and Simon Callow!”

“Who the Dickens?” says Will.

“It’s about time Miriam Margolyes was actually in *Doctor Who*,” says Emma.

“Love the tried and tested trick of just painting an old monster,” says Michael.

“Like the Axon that became a Krynoid...” says Will.

“... and the wonderful Posicar delegate from *The Trial of a Time Lord*,” adds Michael.

“Best series so far,” says Chris.

“The show has really found its feet,” says Michael. “It’s doing a fantastic job of delivering *Doctor Who* thrills on a tiny budget.”

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THE FACT OF FICTION

Revenge of the Cybermen

Making their long-awaited return, the Cybermen were back at last! *The Fact of Fiction* heads for Wookey Hole... or rather, Voga – the Planet of Gold!

FEATURE BY **ALAN BARNES**

Flashback to *The Moonbase* (1967), when lunar head honcho Hobson berated the supposedly 'advanced' Cybermen for threatening the deaths of everyone on Earth: "Here you are taking your revenge like – like children!" Came the emotionless reply: "Revenge? What is that?"

Revenge of the Cybermen's ill-chosen title, then, wasn't merely a contradiction in terms – for Gerry Davis, the creatures' co-creator, it was something like a betrayal. Davis' first draft went by the far less loaded title, *The Return of the Cybermen* – but as we'll see, Davis' disgruntlement may well have had something to do with the fact of his script being so comprehensively rewritten; as seen on screen, *Revenge of the Cybermen* was largely script editor Robert Holmes' responsibility (or 'fault', according to taste).

As Davis later noted, however, Holmes was "a Karloff man, shall we say, always going back to the gothic melodramas for his sources. He wasn't a Nigel Kneale, *Quatermass*-type writer. More a Bram Stoker, or a Mary Shelley..." But there's the rub; whereas the Cybermen had already been given something of a *Quatermass II* treatment in *The Invasion* (1968), they'd never really been shown as a race of Frankenstein's monsters – lives without souls. That's what Holmes might have brought to the Cyber-table, surely...?

Thinking about it: we were robbed. Because *Revenge's* relative failure seems to have ensured that the Fourth Doctor never again encountered the Cybermen (an oversight addressed in the forthcoming Big Finish audio *Return to Telos*). Oh, they might not have been as emotionally cold as we'd like, but with their chunky headpieces and helmet guns, with their faintly flared silver suits, *Revenge's* glam-era Cybermen might just have had that rare quality: cool.



Part One

FIRST BROADCAST: 19 APRIL 1975

Still holding onto the Time Ring, Doctor Who (Tom Baker), Sarah (Elisabeth Sladen) and Harry (Ian Marter) materialise in three transmat booths, back aboard the Nerva.

■ With our time-diverted heroes finally returning to Nerva, a Space Station when last they saw it in *The Ark in Space* (1975), the narrative continues directly on from *Genesis of the Daleks* (also 1975) – or does it? See *In Between Days* box-out, page 62.

"We're a little early," says the Doctor – explaining that the TARDIS will now be drifting back through time to meet them. Set aside, the Time Ring vanishes.

■ Before script editor Robert Holmes' rewrite, the first episode of Gerry Davis' *The Return of the Cybermen*, titled *The Beacon in Space*, had the TARDIS travellers materialising in the Beacon's Mess Room – and finding it deserted, despite the still-steaming meals laid on the table. "Eat up all their food," suggested the Doctor – asserting that any human crew will soon show themselves. As they ate, a TV monitor lens above swivelled around to focus on them...

The Doctor opens a door – and a corpse falls through; dead a week or two, thinks Harry. Stepping out, the Doctor, Sarah and Harry find the circular Transom littered with bodies...

■ Mostly stuffed dummies, in fact – as is plainly visible in the shot where the Doctor first steps through!



Nerva Beacon.

In Control Room 2, crewman Warner (Alec Wallis) hails Pluto-Earth flight One-Five (voiced by Michael Wisher), warning them away; Nerva Beacon remains in quarantine due to plague.

■ Originally, one Malcolm Thompson was cast as Warner – but when Thompson dropped out, director Michael E Briant replaced him with Alec Wallis, who'd played the not-dissimilar role of Ldg Telegraphist Bowman in the Briant-directed *The Sea Devils* (1972). Not long before *Revenge of the Cybermen* was recorded, however, Wallis had featured as 'Mate' in *Old Bones* (broadcast 16 September 1974), a Briant-directed episode of police series *Z Cars* – which also featured Michael Wisher, uncredited here as the voice of Pluto-Earth flight One-Five.

When Warner's asked for news of Nerva's Crewmaster Colville, Commander Stevenson (Ronald Leigh-Hunt) instructs him to lie, saying that the epidemic is under control. In the Crew Deck, civilian Professor Kellman (Jeremy Wilkin) demands to know how long three men can continue to do the work of 50 – but Stevenson and Lester (William Marlowe) intend to carry on, since the Beacon protects Earthbound traffic from a new asteroid in the vicinity.

■ In Davis' version, the Beacon's four surviving crewmembers were first seen gathered in the Control Room, watching the Doctor, Sarah and Harry in the Mess: Commander Stevenson, 'tall, dark' Richard Kellman, 24-year-old Bill Lester... plus 29-year-old Dr Anitra Berglund, a character omitted entirely from Holmes' rewrite.

Further along the Transom, the Doctor attempts to open a sealed bulkhead... ►



"Cybermen function more efficiently than animal organisms. That is why we will rule the galaxy."

ESSENTIAL INFO

■ Dull economics might best account for *Revenge of the Cybermen*. In the year to May 1974, partly as a consequence of the 'oil price shock' of October 1973, prices rose by an average of 15.94% [figures from www.inflation.eu]. To make the most of a dwindling budget, the *Doctor Who* production team chose to commission a four-parter to reuse the 'space station' sets needed for the forthcoming season's second story, ultimately *The Ark in Space* – albeit redressed; the same place, in a



Gerry Davis

different time (the two serials were recorded concurrently, but by August it had been decided they'd air with two adventures between them – *The Sontaran Experiment*, then *Genesis of the Daleks*).

■ The Cybermen hadn't made a more-than-cameo appearance since *The Invasion* (1968) – but a photocall held in February 1974 to promote the casting of Tom Baker as the Doctor suggested that the metal giants were far from extinct, with an *Invasion*-era Cyberman menacing the series' new star. Indeed, outgoing producer Barry Letts would soon ask Cybermen co-creator Gerry Davis to come up

with a new Cybermen adventure – eventually scheduled as that set-sharing, all-studio serial. Delivered on 29 May, Davis' storyline imagined the space station as 'a kind of *Marie [sic] Celeste* space casino, with all these deserted roulette tables. The Cybermen were destroyed with all the gold used there...'.

■ Davis' 'space Las Vegas' was nixed, but nonetheless he was hired to develop the overall story as *The Return of the Cybermen*. By 27 August, all four parts were in, but were quickly deemed dated and unsophisticated by newly-incumbent producer Philip Hinchcliffe and his script editor, Robert Holmes. By the end of September, however, enough money had been found to mount a location

shoot for the serial – and so Holmes used Davis' scripts as just the basis for a very extensive rewrite, replacing Davis' subplot concerning a group of abandoned gold miners with the subterranean Vogans, an all-new alien race.

■ Between Monday 18 and Thursday 21 November, director Michael E Briant filmed many of the Voga scenes over the course of an accident-prone shoot at the Wookey Hole caves, near Wells in Somerset – still a popular tourist attraction [see www.wookey.co.uk]. Next came two two-day blocks at BBC Television Centre: the bulk of the Nerva scenes were mounted first, with camera rehearsals on

Monday 2 December followed by recording on Tuesday 3; the remaining scenes, including all of the Voga interiors, were rehearsed on Tuesday 17 December and recorded on Wednesday 18.



Location filming at Wookey Hole.

■ With Season 12's concluding Loch Ness-set adventure held over to the following autumn, the better to head off the threat of the ITV companies' *Space: 1999*, *Revenge of the Cybermen* – which ranked 160th out of 241 in DWM's *First Fifty Years* poll of 2014 – brought Season 12 to a premature conclusion. The Cybermen would wait seven long years to make their second comeback – in *Earthshock* (1982).

◀ ■ ... with a regular (not sonic) screwdriver, note. ■ In his Target Books adaptation, Terrance Dicks gives a particularly lurid description of the TARDIS travellers’ walk along the Transom: ‘For the rest of her life Sarah Jane Smith was to be haunted by the memory of that nightmarish stumble down the long curved corridor filled with corpses... Once a corpse, disturbed by the Doctor’s passing, fell suddenly towards her with claw-like hands that seemed to be reaching out.’

At this point, Nerva’s a Beacon, says the Doctor – so with things changed round, the TARDIS might materialise in the forward control rooms. ■ It’s news to Sarah that Space Station Nerva is a Beacon at this time, but arriving on Skaro in *Genesis of the Daleks*, she’d noted: “This isn’t the Beacon...”

Meanwhile, a strange metal creature slithers along the floor of the Transom behind... ■ Davis’ version continued with Harry likening the crew’s apparent absence to the famously mysterious abandonment of the *Marie* [sic] *Celeste*. Contradicting *The Chase: Flight Through Eternity* (1965), the Doctor claimed to have been the first person aboard the derelict vessel: “The key to the riddle was quite simple... fleas...” ■ Next, the sated, sleepy Sarah caught a fleeting glimpse of some ‘horrible looking thing – like a giant caterpillar’ in the corner of the Mess, prompting the travellers to exit into the corridor outside... ■ Dicks has the creature stopping a few feet from Sarah’s back, ‘poised to spring’ – but Sarah catches ‘a flash of movement in the corner of her eye’, and screams. The ‘sonic vibrations’ cause the creature to disappear down an open grating. The Doctor identifies it: “Not a rat – a cybermat [sic]...”

Warner receives an unidentified transmission... from somewhere deep underground, where the Vogan calling in (voiced by Michael Wisher) is cut short by two others of his kind, both armed. ■ It’s not known who played the luckless radio operator in this scene – filmed at Wookey Hole caves, in the so-called Witch’s Kitchen. ■ Until late in the day, the subterranean Vogans were envisaged as ‘Albino people with 1/3 masks – blind/short sighted – long white hair...’ No mention, note, of the dome-shaped heads and huge arched eyelids eventually given them by visual effects designer John Friedlander!

■ Latterday viewers may be startled to see the Guardians sporting the Time Lords’ Prydonian Seal – but in fact designer Roger Murray-Leach recycled the Guardians’ swirly emblem as a Gallifreyan motif in *The Deadly Assassin* (1976), and it stuck. (Is it possible that the Seal betrays evidence of some long-forgotten Time Lord involvement in the Cyber War?) ■ One of the Guardians’ tunics was later seen on Boorva (Simon Merrick) in *Blake’s 7: Warlord* (1981). Warner thinks that the transmission hailed from the new asteroid, Voga – a supposedly uninhabited rock, captured by Jupiter 50 years previously. ■ In Davis’ original, the unnamed asteroid wasn’t so much as mentioned before the final moments of the second episode. ■ Voga was Holmes’ third name for the asteroid. First it was ‘Alanthea’, which soon became ‘Vega’ – possibly a reference to La Vega, a gold-rich region of the modern-day Dominican Republic raided and subjugated by the gold-hungry explorer Christopher Columbus during his second great Voyage to the Americas, circa 1494-95. Had ‘Vega’ stuck, its inhabitants would, of course, have been the ‘Vegans’! Fortunately, Holmes changed it once again – because a planet Vega had been named as the homeworld of the mining engineer Vega Nexos (Gerald Taylor) in the previous year’s *The Monster of Peladon* (1974), perhaps?

‘Exographer’ Kellman – who’s been to Voga, and set up a transmat station there – denies the possibility. Despite Kellman’s objection, Warner logs the transmission... Having unscrewed the lock, the Doctor asks his companions to hold the door while he reaches through – and opens it from the other side. ■ The Doctor’s line about not wanting to lose his arm was modified from that given in the camera script: “I’m greatly attached to my humerus and I’d hate to lose it.” In the original, the TARDIS travellers simply stepped through once the door had opened; the “so handy” line, and the business of the Doctor’s hand being caught, was added in rehearsals. ■ In Davis’ version, Kellman lured the quarantine breakers through a far door... and trapped them in a Crusher Room, built to serve the Nerva’s original purpose as a ‘mineral processing station’. The Doctor sought to use a fire axe to jam the descending ceiling, still marked with traces of gold dust, but to no avail; the travellers were only saved

IN BETWEEN DAYS

At the end of *Genesis of the Daleks*, with the nascent Daleks entombed, the Doctor, Sarah and Harry departed Skaro, holding onto the Time Ring – which seemingly transported them directly into the transmat booths aboard the Nerva. Or did it? Because when we saw the Doctor last, he was wearing his brown overcoat... which has vanished when he rematerialises here. Note also Sarah’s response, after the Doctor asks her if she’d thought they wouldn’t make it back: “Well, in these past few weeks, yes.” Past few weeks?! There’s nothing to imply that the events of either *The Sontaran Experiment* or *Genesis* could

be measured in weeks; certainly, they spent several days on Skaro, but not weeks...! Continues the Doctor: “There’s really nothing that can go wrong with a Time Ring, except a molecular short circuit.” Perhaps that explains why the TARDIS how has to drift back through time to meet them; or perhaps that very short circuit caused their journey to be interrupted. Is there room for one or more adventures in the interim, of significant duration, during the course of which the Doctor lost

his coat? Christopher Bulis’ *Missing Adventures* novel *A Device of Death* (Virgin Publishing Ltd, 1997) has the trio diverted by a time storm *en route* – which seems entirely plausible. Let’s not forget, however, that the Time Lords had sent the Doctor to Skaro on a mission – either to avert the Daleks’ creation altogether, affect their genetic development, or discover some inherent weakness in their make-up. None of which the Doctor succeeded in doing, of course! *The Fact of Fiction* wonders, therefore, if the Time Lords chose to punish him for his failure – by using the Time Ring to dump him into one or more illicit assignments on the way back to Nerva...?



when Anitra, listening to the Doctor’s plea for help from the Sick Bay, decided to press the ‘reverse’ button in Kellman’s absence.

Alerted to the opening of the aft Transom shutter, Warner hails Stevenson; the Commander and Lester collect machine pistols before going to check the Transom. In Voga’s Guild Room, imperious Vorus (David Collings) orders the body of the radio operator taken out and buried. Elderly Magrik (Michael Wisher) hopes that they can trust Vorus’ human agent, currently incommunicado – which Vorus ascribes to fear that the Cybermen might be listening in. ■ Dudley Sutton (1933–) was Briant’s first choice for Vorus, having not long before guest-starred as ‘Tommy Hale’ in a Briant-directed *Z Cars: Bits an’ Bats* (broadcast 9 September 1974). ■ The Vogan radio op who had hailed the Beacon before being murdered by Vorus’ Guardians wears the robes of a member of the rival Militia – but here, the dialogue between Vorus and Magrik (“Why?!”) implies that the dead Vogan was a traitor to the Guardians, not a spy for the Militia. So why the outfit? If the dead Vogan was loyal to the Militia, surely he’d have tried to call his own side, rather than the Beacon...?

In Control Room 2, the slithering silver creature leaps onto Warner’s shoulder. ■ Davis’ first episode opened with a female ‘Captain’ Warner alone in the Control Room, on duty watch – and failing to notice as a grill [sic] covering a nearby ventilation shaft was removed by a shadowy figure within. A slight whirring caused her to turn her head – but too late; a silverfish-shaped Cybermat leapt to strike her on the back of her neck... ■ For *Revenge*, the Cybermats were radically redesigned from their earlier appearances in *The Tomb of the Cybermen* (1967) and *The Wheel in Space* (1968): “My concept was that they should look like armoured snakes,” Briant later claimed, “although I don’t think they really did...”

While Stevenson and Lester survey the breached shutter...

Revenge of the Cybermen

the Doctor added, “And it won’t wait for us, either, we’ll have to catch it while it’s in our co-ordinate.” “Sounds like a London bus,” snarked Sarah.

... where, moments later, they’re confronted by Stevenson and Lester. Kellman ushers them into Control Room 2, indicating the infected Warner. The Doctor prevents Stevenson from shooting Warner dead, claiming that he and Harry are doctors from Earth. ■ Sarah asks Lester how they could have brought the virus through, when Warner’s infected and they’re not. In the camera script, Harry’s subsequent line was a sarcastic: “Perhaps the virus hopped off us and ran ahead, eh?” ■ According to Stevenson, the Nerva’s own medical team “didn’t have time” to identify the plague, since they were among its first victims. In Dicks’ account, the Doctor asks the Commander if he didn’t find that significant – but Stevenson explains his belief that the disease originated in the medical team’s own labs: “Some virus mutating in a test tube.”

Lester helps Harry carry Warner to the Crew Deck; Sarah follows. ■ In Davis’ version, the travellers crawled out of the Crusher Room into the Sick Bay, from where the Doctor and Harry were taken for interrogation; Sarah, however, remained behind at Anitra’s insistence, to help tend the infected Warner.

Meanwhile, Kellman goes to his cabin Office and assembles a covert surveillance device, giving him a view of Control Room 2. ■ Kellman’s hairbrush conceals a transmitter – quite literally, straight out of James Bond’s spy kit! The exact same prop featured as the secret Morse code transmitter used by agent 007 (Roger Moore) at his San Monique bungalow in *Live and Let Die* (1973) – its Pinewood Studios interiors having been filmed early in 1973.

There, the Doctor asks Stevenson about the “strange scratches” all over the ship... ■ “I’ve seen them somewhere before,” says the Doctor. “If I could only remember where...” The mystery of the scratches was retained from Davis’ version – in which the Doctor flicked through his diary, finding a drawing of some very similar scratches labelled ‘C on T. 24/10/2248 AD’. Alas, he couldn’t right away recall what ‘C on T’ stood for (‘Cybermats on Telos’, presumably; a reference to *The Tomb of the Cybermen*).

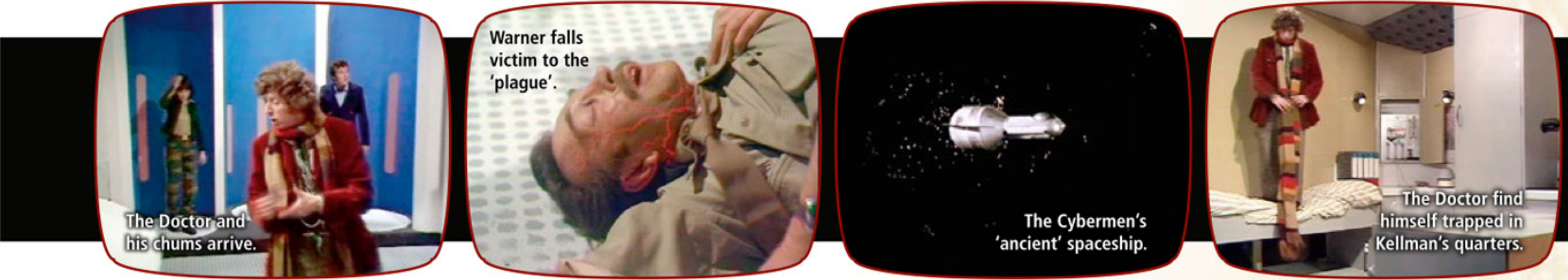
Kellman’s mission was to survey Jupiter’s new satellite – formerly ‘Neo-Phobos’, since renamed Voga. “Planet of Gold,” recalls the Doctor – noting how the Cybermen disappeared after attacking Voga at the end of the Cyber War, centuries ago... ■ The Doctor is startled to learn that Jupiter has an added satellite: “What, do you mean there are now 13?” Remarkably, the thirteenth known Jovian satellite, Leda, was only identified by astronomer by Charles Thomas Kowal on 14 September 1974

– ie, at around the time Holmes began work on his rewrite of Davis’ scripts. According to NASA: ‘Leda may be a chunk of an asteroid... which was broken apart in a collision either before or after being captured by Jupiter’s gravity.’ If this was a coincidence, it was a pretty extraordinary one! (It’s worth underlining that Holmes’ first choice of name for Voga was ‘Alanthea’ – a garbled version of *Amalthea*, Jupiter’s fifth moon, discovered in 1892.) ■ Since *Revenge* was transmitted, however, many more Jovian satellites have been identified; at the time of writing, the total stands at 50, with a further 17 objects awaiting verification. The discrepancy is accounted for in Stephen Cole’s Eighth Doctor novel *To the Slaughter* (BBC Books, 2005) – in which it’s explained that the ‘extra’ moons were destroyed between then and now in part to improve the *feng shui* of the Solar System! ■ “Cybermen. That’s what we’re up against, Commander,” says the Doctor. As scripted, he berated himself: “Why have I been so slow?” ■ He continues: “They’re utterly ruthless. Total machine creatures.” Total?! The Doctor should know full well the Cybermen are part-organic, and always have been! (This wasn’t Robert Holmes’ error, however – the ‘total machine creatures’ line appeared nowhere in the camera scripts, and appears to have been added in rehearsals.)

Hearing this, Kellman takes out a transmitter – and sends a message, which is soon picked up by a silver spaceship. Inside: Cybermen. ■ Having provided the K1 costume for *Robot* (1974-75), the Alistair Bowtell company was asked to upgrade the Cybermen. Director Briant had, in fact, “got out the old, original Cyberman costumes” – but, he explained, “they looked terrible. They were made of bits of old kitchen appliances...” ■ Black handlebars indicate the Cyber-Leader – but he might have been more distinct still, had the team chosen to proceed with a scheme to give his ‘big head’ a ‘gauze front’ revealing the face of the converted human within – (‘nasty’)!

The Doctor and Stevenson arrive in the Crew Deck. Warner has died; the Doctor points out puncture marks on the dead man’s neck, indicating he was injected with poison. In the matterbeam, he suggests, the poison might be separated and rejected. When Kellman leaves his cabin, the Doctor sneaks inside – finding a pouchful of gold dust. He hides as Kellman returns; but Kellman realises where he is, and electrifies the floor... ■ The name plate outside Kellman’s door is mislabelled: ‘KELMAN’.

Harry, Lester and Stevenson carry Warner’s body away to the mortuary, leaving Sarah alone. ■ Director Briant himself provided the voiceover for the programme watched by Sarah – represented by 13’ of library footage from Nassau Films, entitled *Rocket Man*. Soon, she’ll be seen reading a copy of the short-lived *Science Fiction Monthly* magazine (New English Library, 1974-76)! ▶



◀ While the Doctor struggles to use his sonic screwdriver to escape Kellman’s cabin, the silver creature slithers after Sarah, unobserved – but pounces when she turns around.

■ This Sarah-in-peril sequence was rooted in Davis’ draft. In Sick Bay, Sarah saw that Anitra had dropped off through exhaustion, then picked a couple of books from a shelf, and began to read. *Operative Surgery for Nurses* she snapped shut ‘in horror’ after a moment, but Social History 2000-2200 caused her, too, to drop off – and so she failed to notice a Cybermat climbing up the back of her chair...

 Part Two
FIRST BROADCAST: 26 APRIL 1975

Finally, the Doctor escapes Kellman’s cabin. Hearing Sarah’s cry, he rushes to the Crew Deck – disabling the creature by sprinkling it with Kellman’s gold dust. Too late, however: Sarah’s been bitten and infected...

■ In editing, Parts Two and Four were found to run short, whereas Three was overlong – and so One was cut slightly short, to help split the difference. As scripted, the first cliffhanger came here, as the Doctor sees a ‘black tree of nerve lines’ spreading up Sarah’s neck.

■ This wasn’t Davis’ intended cliffhanger, though: his Part One ran on after the roused Anitra had, in desperation, thrown bottles from the Sick Bay bench at the (by now) two advancing Cybermats, one of which had bitten Sarah. The second of these bottles, by chance, contained gold dust...

... by a Cybermat, the Doctor tells Harry.

■ In Davis’ draft, sight of the inert creatures here caused the Doctor to at last recall what ‘C’ stood for! Shortly afterwards, Warner finally expired...

■ Here, however, Holmes’ version diverged decisively from Davis’, in which the Doctor insisted that the only way to save the infected Sarah was to find the antidote – since the Cybermat-controlling Cybermen were ‘far too logical to have created a plague virus without an effective antidote...’ Producing a potentiometer device, used to determine the presence of an energy field, he declared: “There is a Cyberman concealed in this room.” Using the clicking device like a Geiger counter, he began to move around the Sick Bay, homing on two storage lockers, numbered 5 and 6. Initially, number 6 seemed to be full of spacesuits, but looking down the Doctor saw a large pair of silver boots – and backed away as a Cyberman stepped out; end of Part One. Plainly, Davis had only slightly reworked one of the cliffhangers from *The Moonbase* (1967), which he’d worked on with Kit Pedler. At the end of Episode 2, while searching the Medical Unit of a space base for evidence of the poison-spreading Cybermen, the Second Doctor (Patrick Troughton) fixed on a bed whose occupant was covered by a blanket – then urged his comrades back as the blanket was pushed aside, and the Cyberman beneath exposed itself...



They take Sarah to the Control Room, intending to use the transmat to flush the poison from her – but it’s been sabotaged. Someone has taken the pentalion drive; Kellman, realises Stevenson. On Voga, Vorus relays information from his human agent to Magrik: the Cybermen will soon capture the Beacon, so there’s only four hours to fit a bomb head to a great rocket – the sky-striker.

While Stevenson and Lester realise Kellman has vanished, the Doctor completes his modifications to the transmat. Harry and Sarah dematerialise – and reappear on Voga. Sarah is cured...

■ The matterbeam receptors were set up in Wookey’s Witch’s Parlour.

■ Sarah’s “voice like a foghorn” line replaced her scripted complaint *re* Harry’s volume: “I know you’re a sailor but you don’t have to prove –” (“it”, presumably). The remainder of this scene was overhauled in rehearsal: first, losing Sarah’s request for her companion to get his ‘great maulers’ off her waist; then, following Harry’s line about Sarah nearly “popping off”, eliminating Sarah’s suggestion that they should “pop off back”, on the grounds that she doesn’t much like what she can see of Voga.

■ Likewise, Harry’s reaction to his discovering gold all around was hugely muted. As scripted, he was ‘consumed with gold fever’, scurrying about the cave ‘like a demented squirrel, picking up nuggets, stuffing them into his pockets, inside his shirt, everywhere...’ Originally, Harry fantasised about buying a little practice, complete with “mink-lined consulting room”, in “Drayton Parslow” specifically (*ie*, a village in Buckinghamshire). Sarah, however, shook him out of it: “You’re getting hysterical, Harry! Stop it!”

... but moments later, she and Harry are captured by armed Guardians.

‘In the camera script, the Vogans’ silence prompted Harry to remark: “No speaka da English, I guess.”’

■ Why do the Guardians arrive at that very moment to arrest them? Before commencing work on his scripts, Robert Holmes prepared a scene by scene breakdown for Parts Two to Four – in which Kellman radioed Vorus from the Beacon, ‘warning him to expect visitors’; Vorus, therefore, sent guards to the matterbeam receptors.

■ Picking up on a mention of “skimners” elsewhere in the script, Briant hired three small Sizzla motorboats to use on the River Axe – which courses through the Witch’s Kitchen, seen here.

While Stevenson and Lester apprehend Kellman in the Transom, Sarah and Harry are taken away in a small truck...

■ In the camera script, the Vogans’ silence prompted Harry to remark: “No speaka da English, I guess.”

■ Despite the fact that the first edit of Part Two came in short, some small cuts were needed, so that a couple of scenes from the overlong Three could be brought up into Two. Here, for instance, as the Guardians’ truck whined away into the darkness, a spy was to straighten up from behind a boulder – one of the Militia, presumably, seeding Tyrum’s later

claim to have heard a report indicating the presence of two humans in the gold mines.

On the Beacon, the Doctor explains that gold plates the Cybermen’s breathing apparatus and suffocates them, hence their hatred of Voga.

■ Also trimmed out, this scene’s opening dialogue exchange: the Doctor indicated what remained of Voga, suggesting that ‘somewhere not far away, I fancy, are the remnants of the Cybermen’; but why would the Cybermen have followed ‘that rock’ into our system, wondered Lester...?

■ In Davis’ draft, the Doctor expanded considerably on the Cybermats’ (and, by extension, the Cybermen’s) vulnerability to ‘the noble metal’. Pointing to a gill-like opening on a dead Cybermat’s side, he explained: “Here... we have some form of lungs. Not, of course, lungs as we know them, but something that reacts to an atmosphere. Something that needs renewing, like our blood cells.” Only something perfect and non-corrodible would “plate the interior and make it unable to react”, he concluded: gold.

Kellman refuses to tell him where the pentalion drive is hidden; playing for time, thinks the Doctor. Meanwhile, a Cyberman (Melville Jones) tells the Cyber-Leader (Christopher Robbie) that their ship is 16 minutes from docking...

■ At producer Philip Hinchcliffe’s request, the BBC Radiophonic Workshop’s Peter Howell improvised synthesised riffs over parts of Carey Blyton’s quirky incidental music score – here, for example.

Sarah and Harry are led into the Guild Room, where Vorus questions them; when the plague had done its work, reveals Vorus, there were to be only four humans left alive – not including them. They’re led away while Vorus answers a summons from Councillor Tyrum (Kevin Stoney).

A Cybermat enters Control Room 2; the bound Kellman begs the others to keep it away from him. Using a control box from Kellman’s cabin, the Doctor deactivates it – but only after Kellman has surrendered the pentalion drive.

■ In the camera script, the Doctor wasn’t using the control box to direct the Cybermat – so when Kellman reached for the control box to save himself, he gave away the fact that the box wasn’t part of an exographer’s kit, after all.

■ Originally, the scene ran on, but the later portion was trimmed out in the edit. As scripted, Lester followed the Doctor to the transmat controls, accusing him of having ‘whistled’ the Cybermat in. “How did you know it would attack Kellman?” asked Lester. “Very simple,” replied the Doctor, “I set the controls to his brainwaves.” Refitting the pentalion drive was the Doctor’s main concern, however: “If I put it back the wrong way round, the entire Beacon could disintegrate.” At this, Lester backed away...

On Voga, Tyrum accuses Vorus of endangering Voga to serve his ambitions to re-establish the planet as a trading power; consequently, he’s ordered his Militia to take control of the gold mines from Vorus’ Guardians.

Meanwhile, Harry uses a rock to free Sarah’s ankle from its solid gold shackles.

■ “If I can break off one of those stalagmites,” thinks Sarah, “we might be able to use it as a lever...” In the camera script, the scene ran on, with Harry correcting her: “Those are stalactites, actually. Stalagmites point upwards.” Quite right: it’s ‘stalac-’ with a ‘c’ for ‘ceiling’; ‘stalag-’ with a ‘g’ for ‘ground’. On screen, however, it’s not clear which spike Sladen is looking at; was this the reason for the cut?

WHERE ELSE HAVE I SEEN...?

DAVID COLLINGS (1940–) Vorus
Other Doctor Who appearances *The Robots of Death* (1977) as Poul; *Mawdryn Undead* (1983) as Mawdryn;
Unbound: Full Fathom Five (Big Finish audio drama, 2003) as the Doctor.
TV/film appearances See *The Fact of Fiction: Mawdryn Undead* [DWM 427].

BRIAN GRELLIS (1937–) Sheprah
Other Doctor Who appearances *The Invisible Enemy* (1977) as Safran; *Snakedance* (1983) as Megaphone Man.
TV/film appearances See *The Fact of Fiction: The Invisible Enemy* [DWM 362].

RONALD LEIGH-HUNT (1920-2005) Commander Stevenson
Other Doctor Who appearances *The Seeds of Death* (1969) as Radnor.
TV appearances include *The Adventures of Sir Lancelot* (various episodes, 1956–57) as King Arthur; *The Avengers: Dragonsfield* (1961) as Reddington/ *The Cybernauts* (1965) as Bob Lambert; *Danger Man: Find and Destroy* (1961) as Commander Ford;

Freewheelers (various episodes, 1968–71) as Colonel Buchan; *Department S: The Perfect Operation* (1969) as Haslet-Wood; *Out of the Unknown: The Naked Sun* (1969) as Attlebish; *The New Avengers: Three Handed Game* (1976) as General; *Blake’s 7: Children of Auron* (1980) as CA One.

WILLIAM MARLOWE (1932-2003) Lester
Other Doctor Who appearances *The Mind of Evil* (1971) as Mailer.
TV/film appearances See *The Fact of Fiction: The Mind of Evil* [DWM 451].

CHRISTOPHER ROBBIE Cyberleader
Other Doctor Who appearances *The Mind Robber* (1968) as Karkus.
TV appearances include *The Avengers: The Little Wonders* (1964) as Thug; *UFO: The Long Sleep* (1971) as Bomb Disposal Expert; *Hammer House of Mystery and Suspense: Czech Mate* (1984) as General Neruda.

KEVIN STONEY (1921-2008) Tyrum
Other Doctor Who appearances *The Daleks’ Master Plan* (1965-66) as Mavic Chen; *The Invasion*

(1968) as Tobias Vaughn.
TV/film appearances See *The Fact of Fiction: The Invasion* [DWM 374].

JEREMY WILKIN (1930–) Kellman
TV appearances include *Undermind* (1965) as Drew Heriot; *UFO* (various episodes, 1969-71) as Skydiver Navigator Lt Gordon Maxwell; *The New Avengers: House of Cards* (1976) as Dr Tulliver/*Medium Rare* (1977) as Richards; *Blake’s 7: The Way Back* (1978) as Dev Tarrant; *Kessler* (various episodes, 1981) as Gidney.
Film appearances include *The Spy Who Loved Me* (1977) as Captain Forsyth [uncredited].

MICHAEL WISHER (1935-95) Magrik
Other Doctor Who appearances *The Ambassadors of Death* (1970) as John Wakefield; *Terror of the Autons* (1971) as Rex Farrel; *Carnival of Monsters* (1973) as Kalik; *Genesis of the Daleks* (1975) as Davros; *Planet of Evil* (1975) as Morelli.
Also Shakedown: Return of the Sontarans (DreamWatch Media video drama, 1995) as Robar.

■ Sarah and Harry’s arrival at the lakeside, and their rescue by the Militia, was originally a Part Three sequence, brought forward in the edit...

Sheprah reports their capture to Tyrum.

■ ... as was this, albeit with a chunk of dialogue removed – as is obvious, given that when Sheprah asks Tyrum if he thinks Vorus is a traitor, Tyrum replies with a non-sequitur about “regarding all outsiders as hostile”! As scripted, Tyrum expressed his belief that Vorus has been “holding secret negotiations with these aliens – no doubt promising them gold in return for weapons...” Tyrum continued, saying he hadn’t thought Vorus would be reckless enough to reveal Voga to its enemies; and it was this that led Sheprah to ask if Tyrum believed that “the humans are enemies” – hence Tyrum’s extant remark about regarding outsiders as hostiles.

■ This scene was supposed to continue with Tyrum greeting Sarah and Harry – which remains, as intended, in Part Three.

The Doctor, Stevenson and Lester rush to the Airlock...

■ What, exactly, is the Doctor doing in the Airlock? “He’s trying to shut off the vacuum control!” – or so Stevenson was supposed to tell us, before one further trim to this episode. ►





Harry and Sarah wait to see which faction of Vogans will capture them first.

◀ ■ Dicks instead has the Doctor ‘almost tearing his hair in impatience’ while dissuading Stevenson and Lester from attempting to catch the Cybermen in a crossfire: “We’re dealing with *Cybermen*. Attacking them with those hand-blasters is like hunting elephants with a peashooter...”

... but the Cybermen soon advance, firing charges from their headsets to bring them down.

■ As scripted, the ‘huge’ Cybermen were to ‘raise their Cyberweapons’ (in the Target telling, ‘plain foot-long metal rods with white cylinders on the end’) – then open fire. Interestingly, the Cybermen’s stun-enabled helmet guns appear to have been a Davis innovation, rejected by Holmes, but then reinstated by director Briant. Following on from the Cyberman-in-Sick-Bay cliffhanger, Davis’ second episode, *The Plague Carriers*, resumed with Harry opening fire on the monster; then came ‘a flash from the giant’s helmet light’ – and a ‘shower of sparks’ flew between the helmet and Harry’s head, causing the latter to crash unconscious to the floor. ■ The actors themselves activated the electrical charge that ignited the ‘flashwool’ set into the chambers of the helmet guns – a variation on the same technique having been used to realise the Sea Devils’ weapons, in that earlier Briant production. ■ Hit by a ‘single shot’ in Holmes’ version, the Doctor was directed to have ‘a fit of the Cagney staggers’ before slumping to the ground – after Hollywood actor James Cagney (1899-1986), whose drawn-out death scene in *The Roaring Twenties* (1939), pirouetting across the steps of a church after being shot in the back, is the acme of said ‘staggers’! ■ Davis’ second episode also concluded with a Cyberleader [sic] confronting the Doctor – but bore almost no resemblance to Holmes’ version otherwise! In the interim, a note in the Doctor’s diary reminded him of the Cybermen’s vulnerability to radiation (*pace The Tenth Planet*, 1966) – and so the humans were able to use ‘portable X-ray machines’ to chase two Cybermen out of Sick Bay. Keen to strike a deal to obtain the antidote to the plague and thereby save Sarah, the Doctor and the recovered Harry sought out the hiding place of the dormant Cyberleader. Since the Nerva’s liquid Oxygen Tank was the only area not previously searched by the crew, the Doctor proposed starting there: “A colleague of mine once said: ‘Eliminate all the possibilities and what remains, however improbable, must be the solution.’” At this, Harry

‘In the original version of the story’s script, the infamous “glitter gun” was a “glitter cannon”.’

did a double-take: “Now Doctor, don’t say you’ve worked with Sherlock Holmes!” (In fact, the Doctor’s ‘colleague’ turned out to be Holmes’ creator, Sir Arthur Conan Doyle.) In the Oxygen Tank – its pressure dial fixed to show 88% full, not empty – the Doctor and Harry came across four coffin-like wooden boxes, one containing a miner’s skeleton coated in gold dust. The others, however, held two of the Cybermen who had retreated from Sick Bay; resting like wounded animals, they were soon revived by a high-frequency note – a call signal, claimed the Doctor, once he and Harry had escaped back to the cone-shaped Gyro Room. There, Kellman was shown to be in possession of a black control box – which, when operated, caused a ‘dull greenish glow’ to emanate from the Gyro Room wall: ‘Silhouetted in the glow is a huge figure, wrapped in an embryonic ball. Slowly it starts to uncurl...’ This was the Cyberleader, of course – although Davis’ mentions of its ‘different’ helmet, ‘highly domed and lined with what appears to be a network of veins’, were strongly reminiscent of the Cyberman Controller, likewise revived at the end of Episode 2 of his earlier co-write *The Tomb of the Cybermen* (1967).



The Leader confirms to Kellman that the others are only ‘neutralised’ – since they’re necessary to the Cybermen’s plan.

■ Before the Cybermen boarded the Beacon, the crew left murderer and traitor Kellman alone in Control Room 2, probably with easy access to his surrendered machine pistol. Quite rightly, Terrance

Dicks grants them the common sense to have locked the Professor up! Now, therefore, Dicks has a Cyberman hearing banging and yelling from the other side of a door – which it tears like paper, to find Kellman cowering in a corner: ‘Unaware that he was using one of science-fiction’s immortal clichés, Kellman said, “Take me to your leader.”’ ■ “This is the stranger I reported,” Kellman tells the Leader. “He calls himself the Doctor...” The Leader doesn’t react – except in Dicks’ novelisation, where he recalls: “There is a traditional enemy of our people known as the Doctor.” It can’t be the same man, however, since: “The Doctor defeated us hundreds of Earth years ago. Humans do not live so long. In addition, his appearance does not match our records...”

On Voga, Sarah and Harry are introduced to Tyrum. Back on the Beacon, Kellman shows the Leader a map of Voga – indicating a shaft that runs direct to its core; the Doctor, Stevenson and Lester will be required to carry explosives into it.

■ For reasons best known only to themselves, Lester, the Doctor and Stevenson are seen to have adopted the poses of the proverbial ‘Three Wise Monkeys’ – hearing no evil, seeing no evil, and speaking no evil. ■ Kellman has already ‘explored’ the main shaft on the Cybermen’s behalf, and deliberately set the transmat receptors “as close as possible” to the entrance. But wouldn’t it have been more logical to set the receptors *inside* the shaft? That way, there’d have been no need to keep Stevenson, Lester and Warner alive to transport the bombs – the Cybermen could have sent the bombs in the matterbeam, and detonated them by the same remote control; boom, end of Voga. (Presumably, Kellman has been manipulating matters, because – as we’ll discover – he doesn’t *want* Voga destroyed; simply to gather the Cybermen on the Beacon...)

In the mines, Sheprah brings Vorus a message from Tyrum: the Militia won’t attack the Guild chambers, unless provoked further.

■ The latter part of this scene was cut for time. Here, Magrik told Vorus that he needed another hour; but since the Cybermen were already aboard the Beacon, said Vorus, they might not be able to wait for Kellman: “The Cybermen may suspect his story... in which case he will die with them.”

Meanwhile, the Leader accedes to Kellman’s request – beaming him to Voga, to ensure that nothing goes wrong with the transmat.

■ One boggles at the Leader’s apparent lack of logic in allowing Kellman, whom he now seems to distrust, to access the matterbeam! In fact, the first part of the scene was excised in the edit. Originally, a Cyberman testing the transmat reported “no malfunction at this end”; diagnosing a ‘faulty reciprocator diode’ at the Vogan end, Kellman warned the Leader that the two Cybermen he intended sending to Voga might be unable to return. Suspicious, the Leader stated that he found Kellman’s concern for Cybermen interesting... which is why Kellman is so flustered as the re-edited scene begins! ■ Similarly, Kellman made a solo trip to the asteroid early on in the third episode of Davis’ *Return, The Gold Miners* – albeit for an even more spurious reason! With the revelation that the Cybermen are planning a suicide mission, to obliterate a gold-rich asteroid nearby by piloting the Nerva into it, Kellman agreed to beam down to the surface to check “the point of impact.” The Doctor offered the crew’s co-operation in exchange for the antidote for Sarah – which the Cyberleader gave to him, since

the radiation-averse Cybermen required the humans to work the Nerva’s reactors for them (exactly, note, as they’d required Ben and others to disarm the radioactive Z-Bomb on their behalf in *The Tenth Planet*). While the Doctor contrived to follow Kellman down to the asteroid, Sarah recovered – resisting Harry’s instructions to remain in bed by beginning to ‘raise her nightgown’, causing Harry to scuttle out of Sick Bay.

Tyrum suspects that Vorus’ ambitions have something to do with the Beacon – and is doubly suspicious when Harry tells him that Sarah was attacked by a Cybermat.

■ The first part of this scene, too, was trimmed for time – omitting Tyrum’s (rather crucial) assertion that he believes Sarah and Harry’s story. Why, then, had Vorus sent his guards to kill “innocent travellers”, Tyrum wondered? “That’s what we’d like to know,” said Sarah – and it was this that led into Tyrum’s opening line on screen: “You know something, or he thinks you do...” ■ “Has Vorus in the madness of his vanity brought down the vengeance of the Cybermen upon us again?” wonders Tyrum, convulsedly. Terrance Dicks can’t resist, instead giving the the line as: “Has Vorus, in his madness, brought upon our heads the *revenge of the Cybermen*?” (My italics.)

While Cybermen carry in large black Cyberbombs, the Doctor goads the Leader – reminding him how the Cyber War ended when humankind invented the ‘glitter gun’, fuelled with Vogan gold. ■ As originally scripted, the infamous ‘glitter gun’ was a ‘glitter cannon’.

“That is why Voga must be destroyed before we begin our second campaign,” says the Leader; they have enough parts in their ship to build a new, invincible army. The Doctor contrives to seize of one of the fragile bombs, demanding to know more about Kellman’s reward. Told that Kellman wants to be installed as the ruler of the solar system, the Doctor is sceptical. He’s seized from behind by a Cyberman surreptitiously summoned from the Transom.

On Voga, Kellman runs into Sheprah’s Militia – and demands to see Vorus. But Vorus no longer controls the mines – and Kellman is taken away.

The Cybermen have strapped three illegal, hugely powerful Cyberbombs to their captives’ backs; placed in Voga’s central fissure, they’ll “fragmentise” the planet.

■ As scripted, the ‘Cyberbombs’ were actually ‘cobalt bombs’ – a real-life theoretical nuclear weapon with a massively enhanced radioactive yield. (First proposed in 1950, a cobalt bomb has never yet been built... thankfully.) ■ Use of the bombs was “banned by the Armageddon Convention”, claims the Doctor. In Dicks’ account (which retains ‘cobalt bombs’), he’s referring to ‘a famous interplanetary treaty, in which the more intelligent races of the galaxy had tried to outlaw some of the more lethal weapons

THE GLITTER END

Revenge of the Cybermen is set “centuries” after a great Cyber War against humankind, and “thousands” of years before the time of the solar flares that rendered the Earth uninhabitable, according to *The Ark in Space* – but when exactly remains unclear. A flashback to events aboard the Beacon is displayed on the Cybermen’s ‘scope’ in *Earthshock* (1982), which would appear to imply that *Revenge* predates *Earthshock*’s stated setting of 2526. Perhaps the Cybermen have acquired stolen time tech, as in *Attack of the Cybermen* (1985)? (The real question is: how could they possess a recording of the Doctor on Nerva, after their spaceship was destroyed by the Vogans’ sky-striker...?)

Whenever the War occurred, we know the invention of the ‘glitter gun’ marked its turning point. Intriguingly, Andy Lane’s *New Adventures* novel *Original Sin* (Virgin Publishing Ltd, 1995) suggests that an old associate of the Cybermen had a hand in the glitter gun’s development – Tobias Vaughn, their co-conspirator at the time of *The Invasion* (1968), who supposedly cheated death by transmitting his consciousness via satellite into one of 14 identical robot bodies. Recent audio adventure *Last of the Cybermen* (Big Finish Productions, 2015) merely credits “the Johnnies in Space Ordnance” with the gun’s invention – and (spoiler alert!) dramatises the closing stages

of the War, with Space Spitfires launching bombing raids on Telos, where the Cybermen’s Super-Controller made its last stand. Without its “binding influence”, we’re told, the few surviving Cybermen may be become “unbalanced. A little emotional. They might even want revenge...”



of destruction. The Cybermen, like the Daleks, had refused to sign, or even to attend...’ ■ “‘Fragmentise’?!” queries the Doctor. “Oh well, I suppose we can’t expect decent English from a machine...” In fact, ‘fragmentise’ is a perfectly decent English word – a transitive verb defined in the *Collins English Dictionary* (for example) as ‘to break into pieces’. The Doctor’s line was, however, an addition to the camera script, inserted (we presume) in rehearsals – so dare one suggest that Robert Holmes might reasonably have cringed at the Doctor’s critique, when he heard it...? ■ “Two bombs should be sufficient,” says the Leader – a line cut short from the camera script, where he gave a precise timeline for the last Cyber War: “Two bombs should be sufficient to complete the task we began 427 years ago...”

The buckles are booby-trapped: if they try to undo them prematurely, they’ll be blown up; once the bombs are in position, they’ll have 14 minutes to return to the transmat. The Doctor, Stevenson and Lester, together with two Cybermen, are beamed down to Voga – where one of the Cybermen holds off fire from the Militia.

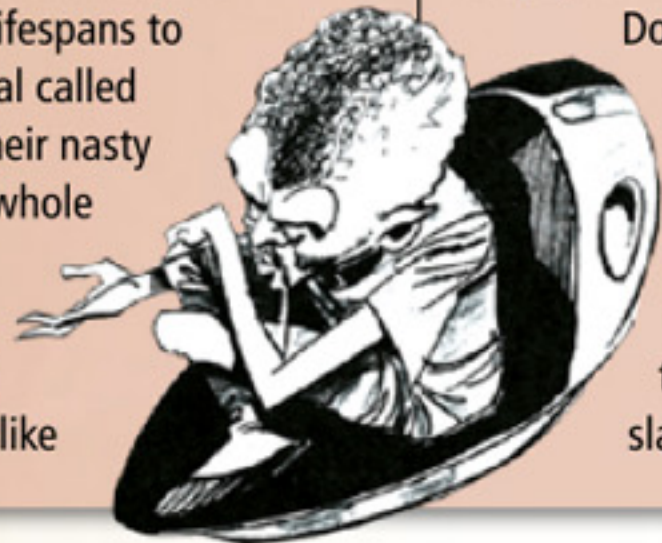
Kellman tells Tyrum that he and Vorus were working to lure the Cybermen to the Beacon – then destroy it with Vorus’ sky-striker. ■ Moments later, Sheprah reports the Cybermen’s arrival to Tyrum, insisting: “Our weapons have no effect on them!” Why, then, does Tyrum respond by telling Sheprah, “We must attack the Cybermen with every weapon we have”? Terrance Dicks revises Tyrum’s order: “Sheprah, keep guard on the Cybermen. If they attempt to move, if more come to join them, attack with every weapon we have...” Which is a shade more reasoned, but still...!



THE OTHER VOGANS

Exactly one week after *Revenge of the Cybermen* ended, the Doctor was drawn into an adventure that'd lead him to once again encounter the Vogans... just not the *same* Vogans! With their skin a shade of greyish blue, with oddly-shaped heads, with bizarre facial hair, and with a pronounced interest in mining industry, the *other* Vogans – a rapacious alien species who faced the comic strip Doctor twice in the early 1970s – shared a few similarities

with their *Revenge* namesakes. In *The Vogan Slaves* (*Countdown* issues #15-22, covers dated 29 May – 17 July 1971; written by Dennis Hooper, with art by Harry Lindfield), the Third Doctor first ran into the creatures, who owed their long lifespans to a very rare mineral called Voganite: "It is their nasty habit to enslave whole races to do the mining for them." Hovering about on Mekon-like



flying chairs, the Vogans offered the Doctor the opportunity to become "the richest man in the galaxy" if only he'd use his TARDIS to transport their slaves into the depths of their Voganite mines. Then, in *The Wreckers!* (TV *Comic* #1223-1231, covers dated 24 May – 19 July 1975; written by Dennis Hooper, with art by Martin Asbury), the Doctor and Sarah-Jane [sic] identified the 'withered hand' behind the simian Kryllians' spaceship-crashing scheme – the Vogans, as usual seeking to harvest 'minerals and slaves in abundance'.

or for interrogation. At least I came down here to warn you, I could have stayed safe on the Beacon." (This has to be a lie, as Kellman had explored the shaft on the Cybermen's behalf, and deliberately set the transmat receptor area close to its entrance.) Harry isn't impressed: "And let your precious gold be blown to pieces... Oh no, you couldn't face that."

Sarah crosses a lake in a skimmer. ■ Here, the action was radically reworked from Holmes' vision – in which neither lake nor boat featured! Instead, Sarah arrived at the edge of a pitched battle between Sheprah's Militia and the two Cybermen – whereupon a Vogan grenade fell short, bounced off the cave wall and trickled towards her. "Oh, golly!" she cried – then scooped it up and flung it aside, before it exploded. She then made a final dash for the matterbeam, but: 'One of the Cybermen sees her and takes careful aim. We see Sarah through his gunsight POV. She dematerializes [sic] a split second before he fires. The Cyberbolt explodes against the wall beyond the matterbeam.' (This latter part would have been reworked, of course, when the Cybermen were given helmet-mounted guns; more importantly, had the sequence not been rethought, we'd be wondering why the Cyberman who missed didn't then warn his Leader that a human had beamed back to the Beacon!) ■ The mis-shapen formation known as the 'Witch of Wookey' can be seen at several points during the course of the battle. On Wednesday 20 November, a number of the electrical crew chose to disobey strict instructions not to touch the irreplaceable Witch – and dressed it in a black hat and broomstick. ■ Later that same day, while filming Sarah's escape in the 'skimmer', Elisabeth Sladen lost control of her Sizzla and threw herself overboard, into the freezing Axe; fortunately, stuntman Terry Walsh was able to dive in to pull her out. ■ The two facts above are not, of course, connected.

She transports to the Beacon, and overhears the Leader saying the Doctor's party won't be given time to escape before the bombs go off.

■ In his scene breakdown, Holmes intended for Sarah to arrive on the Beacon sooner – watching from hiding as the Leader dispatched the Doctor, Stevenson, Lester and their Cyber-escort to Voga. **On Voga, a delay in fitting the bomb head means that there won't be time to destroy the Beacon before the Cyberbombs explode. But there's a way past the Cyber-defended entrance to the main shaft, remembers Tyrum – a cross-shaft bored for ventilation. In the main shaft, the Doctor suggests that the concentration of gold will soon start affecting the watching Leader's radar picture – meaning they might be able to go back, and take the Cybermen from behind.**

■ 'Taking the Cybermen from behind' is the same plan the Doctor will come up with early in Part Four. As scripted, however, the Doctor didn't propose that scheme here; for now, he limited himself to the observation that 'Cybermen are totally logical creatures. So their behaviour is always predictable... Logical progression, that's the answer, eh?' Stage directions then required Lester to give 'a look of total bafflement' – and not unreasonably!

Soon, Harry and Kellman arrive at the spot where the cross shaft meets the main. ■ Jeremy Wilkin was required for a single scene shot on location at the Hole – in which the hurrying Harry dismissed Kellman's protestations about the rocks being dangerous: "One way or another, Kellman, we're going to cash our chips shortly," he urged. "So it doesn't matter, does it? Keep moving!" Although filmed on 19 November, the scene was later replaced with the studio scene in which Tyrum shows the pair the entrance to the cross-shaft.

When Harry tries to clear a pile of rocks blocking their way, he inadvertently causes a rockfall that kills Kellman and knocks out the Doctor... ■ Kellman meets the same fate meted out to him in Davis' original – albeit for very different reasons! The asteroid, it transpired, was inhabited by seven long-forgotten (human) gold miners who, after



Vorus the Vogan, looking rather grumpy (as usual).



Tyrum – no-nonsense boss of the Vogans.

'The mis-shapen formation known as the "Witch of Wookey" can be seen at several points during the cave battle scenes.'

25 years underground, had taken to worshipping an 'Easter Island statue'. According to their leader, Evans: "The gold brought the Cybermen down upon us – destroying our surface installations, driving away our relief ships, until the universe considered us dead..." Kellman's racket – trading the miners' gold in exchange for food – was exposed by the Doctor (who had seen Evans' son's corpse hidden away on the Nerva, of course). The miners blew up the tunnel through which Kellman tried to make his escape, burying the traitor...

Harry tries to help the Doctor – and starts to undo his buckle, not realising it will explode!



Lester arrives just in time to warn Harry about the booby-trapped buckle. ■ As Harry approaches, the 'immobile' Doctor's hands change position between camera shots.

The bombs will still explode in 11 minutes' time. The Doctor learns that Sarah has returned to the Beacon – and instructs Stevenson to draw the radar trace so that he, Lester and Harry can attack the Cybermen from the rear.

With five minutes to detonation, the Doctor's party collects gold dust to use on the Cybermen. As Tyrum catalogues Vorus' crimes against Voga, Sheprah arrives; the Militia are refusing to continue with their attack on the Cybermen.

■ The Militia's inability to hold back just two Cybermen is baffling, given that the Vogans know all about the Cybermen's vulnerability to gold dust – an element they possess in abundance! Elsewhere in his novelisation, Dicks tries to put a sticking-plaster on the problem, by having Harry ask Tyrum: "What about back in the Cyberwar? ... You had weapons to defeat them then." He's told, however, that the Vogans only provided gold for the humans' glitter guns: "The weapons, the technology to use the gold, came from the Earthmen. That is why we were defenceless when the Cybermen attacked us."

The Doctor and Harry try to jump the Cybermen – but when they're forced back, Lester turns his buckle, sacrificing himself to destroy them. ■ On screen, this leaves the Doctor free to disable the Cybermen's control box. In the Target telling, however, Dicks kills two birds with the one stone when Lester sacrifices himself to blow up not just the Cybermen, but their 'relay apparatus', too. As the Doctor explains to Harry: "He knew it was the only way. With the relay smashed, the buckle-explosive charges become inoperative..." ■ In Holmes' breakdown, Kellman met his end alongside Lester and the Cybermen here.

From the Beacon, the Cybermen detect that the countdown has stopped. When the Leader orders the bombs blown up manually, Sarah rushes from hiding – and is knocked aside. But the bombs fail to detonate... because on Voga, the Doctor has nullified the Cybermen's manual control box. Interrogating Sarah, the Leader learns about the rocket. Voga will still be destroyed, he insists... **In the Guild Room, Magrik reports that the sky-striker is ready – but the Doctor persuades Tyrum to give him 15 minutes to rescue Sarah.** ■ The Doctor's return to the matterbeam receptors is the last of the Wookey Hole scenes – but Michael E Briant would return to the Hole a little over three

Revenge of the Cybermen

years later, shooting scenes for the *Blake's 7* episode *Project Avalon* in January 1978. *Doctor Who*, however, wouldn't go back to Wookey for 35 long years – until 17 April 2009, when scenes set in the Ood Elder's Ice Cave were recorded for *The End of Time* (2009-10).

In the Control Room, the Leader orders more Cyberbombs brought to the Beacon – which he intends to crash into Voga, destroying it utterly. ■ This, as we've seen, was the Cybermen's plot all along in Davis' draft – no Cyberbombs necessary!

Beaming in, the Doctor unties Sarah – and collects the Cybermat he'd deactivated earlier. ■ The whistling between the Doctor and Sarah was added business, worked out in rehearsal.

In the Guild Room, Tyrum warns Vorus from the rocket's firing button; the Doctor has five minutes... In the Crew Deck, the Doctor fills the Cybermat with gold dust. Finding Sarah gone, the Leader deduces that the Doctor has returned. When a Cyberman enters the Crew Deck, the Cybermat, controlled by the Doctor, attacks its chest unit.

■ The Doctor's interrupted eulogy to the dead Cyberman – "Dusty death. Out, out" – borrows the words of Shakespeare's Macbeth, responding to the news that his Queen is dead (Act V, Scene V): "And all our yesterdays have lighted fools/The way to dusty death. Out, out, brief candle!" ■ Was it a coincidence, then, that Tom Baker had played Macbeth at London's Shaw Theatre just the previous year? Just two adventures earlier, in *The Sontaran Experiment* (1975), he'd been scripted to confront Field-Major Styre using Macduff's challenge to Macbeth (Act V, Scene 8): "Turn, hell-hound, turn!" In that instance, the line was dropped, but he'd go on to quote Shakespeare more extensively two stories hence, in *Planet of Evil* (1975). ■ In Davis' fourth episode, *The Battle for the Nerva*, the Doctor returned to the Beacon – but surrendered to the Cybermen after they'd taken Anitra hostage. It was Sarah's idea, therefore, to fill four dormant Cybermats with gold dust, and send them to attack Cybermen. Bitten, one Cyberman crumbled to the floor, writhing – whereupon a 'bubbling, evil-looking foam sprinkled with gold dust' oozed from its joints (similar to the foam seen oozing from a slaughtered Cyberman's chest unit in *The Tomb of the Cybermen*).

The Beacon is moving. Realising it's on a collision course with Voga, Vorus lunges for the firing button. First Harry, then Stevenson grapple with Vorus. Magrik goes for the button, but is killed by one of the Militia. Vorus breaks free; Tyrum shoots him in the back, but Vorus launches the rocket before he dies. ■ A (very familiar!) 13' snippet of NASA footage showing the launch of a Saturn V rocket was dropped in here; the exact same segment would be reused for the take-off of the XK5 in *The Android Invasion* (1975).

The Doctor again uses his tame Cybermat to attack a Cyberman in the Control Room – but the Leader

and another succeed in grabbing the Doctor and Sarah. ■ The biting parts of the Doctor's tamed Cybermat don't appear to make contact with its victim's chest unit – nor any other part of the Cyberman, in fact!

Soon, they're tied up; with the Beacon rapidly approaching Voga, says the Leader, they're about to die in "the biggest explosion ever witnessed in this solar system." The Cyber-ship undocks from the Beacon. The Doctor loosens Sarah's ties... ■ ... having covertly tied her using "a tangle Turk's Head eye-splice with a gromit I picked up from Houdini" (in the camera script, simply "a special sheepshank I picked up from Houdini"). The Third Doctor was the first to mention his friendship with illusionist and escapist Harry Houdini (1874-1926), compressing his muscles to free himself from a constraining web in *Planet of the Spiders* (1974) – a technique known to and practiced by the Second Doctor's companion Ben, according to *The Highlanders* (1966-67)!

The Doctor hails Voga, giving instructions to Stevenson so that he can adjust the rocket's flight; it narrowly misses the Beacon. ■ "*Cogito ergo sum!*" exclaims the Doctor. "I think, therefore it missed!" The Latin is generally given as 'I think, therefore I am' – a proposition attributed to the French philosopher René Descartes (1596-1650).

But he's aghast to discover that the Cybermen have locked the Beacon's gyro controls. Meanwhile, Stevenson sends the sky-striker into the Cybership – destroying it. ■ "There is a missile on our port bow!" warns a Cyberman – but in the subsequent model shot, the sky-striker strikes to starboard!

The Doctor sets the Beacon into orbit around Voga. ■ In Davis' version, with less than three minutes to impact, the Doctor used one of the Cybermats loaded with gold dust to destroy the Cyberleader. With the asteroid's surface filling 'the entire view from the window' he took charge of the speeding Nerva's controls, skimming the asteroid's surface and flying away 'like a smooth stone off the sea'.

The TARDIS materialises. ■ Davis' draft concluded with the revelation that the TARDIS had been in the Commander's cabin all along: "I... er... took it for some form of... er... convenience," Stevenson said. "But I never could get that darn door open!"

The Doctor, Sarah and Harry retreat into the TARDIS... ■ So ends the sequence of connected adventures that began with the Doctor's arrival on Nerva in *The Ark in Space* – but he's not seen the last of it yet! In Nicholas Briggs' audio adventure *Destination: Nerva* (Big Finish, 2012), he'll find himself aboard in an even earlier epoch – when the newly-built Nerva was a Space Dock. **DWM**

FURTHER INFO

DVD Boxed with *Doctor Who: Silver Nemesis* COMPANY
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YEAR 2010
CAT NO BBCDVD 2854 (A)
AVAILABILITY Out now

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EDITORS Justin Richards
& Andrew Pixley
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NOVELISATION COMPANY
Allan Wingate (Publishers) Ltd/ Target Books
YEAR 1976
BOOK NO 51
AUTHOR Terrance Dicks
AVAILABILITY Out of print



Don't do it, Harry!



"I can't see the similarity."



Shaky shaky!



At last – the TARDIS!

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

City of Death

NOVELISATION BBC Books

WRITTEN BY James Goss, based on the story by Douglas Adams and David Fisher
FEATURING The Fourth Doctor and Romana
RRP £16.99

In general, 1979 was a bit of a table wine year for *Doctor Who*. *City of Death*, however, feels born of a different vintage, made at a time where the production team's creative juices were as rich as a bottle of '55 Margaux. If *Doctor Who* stories were bottles of vino, it's fair to say Douglas Adams' *City of Death* would be the centrepiece of Count Scarlioni's impeccable wine cellar.

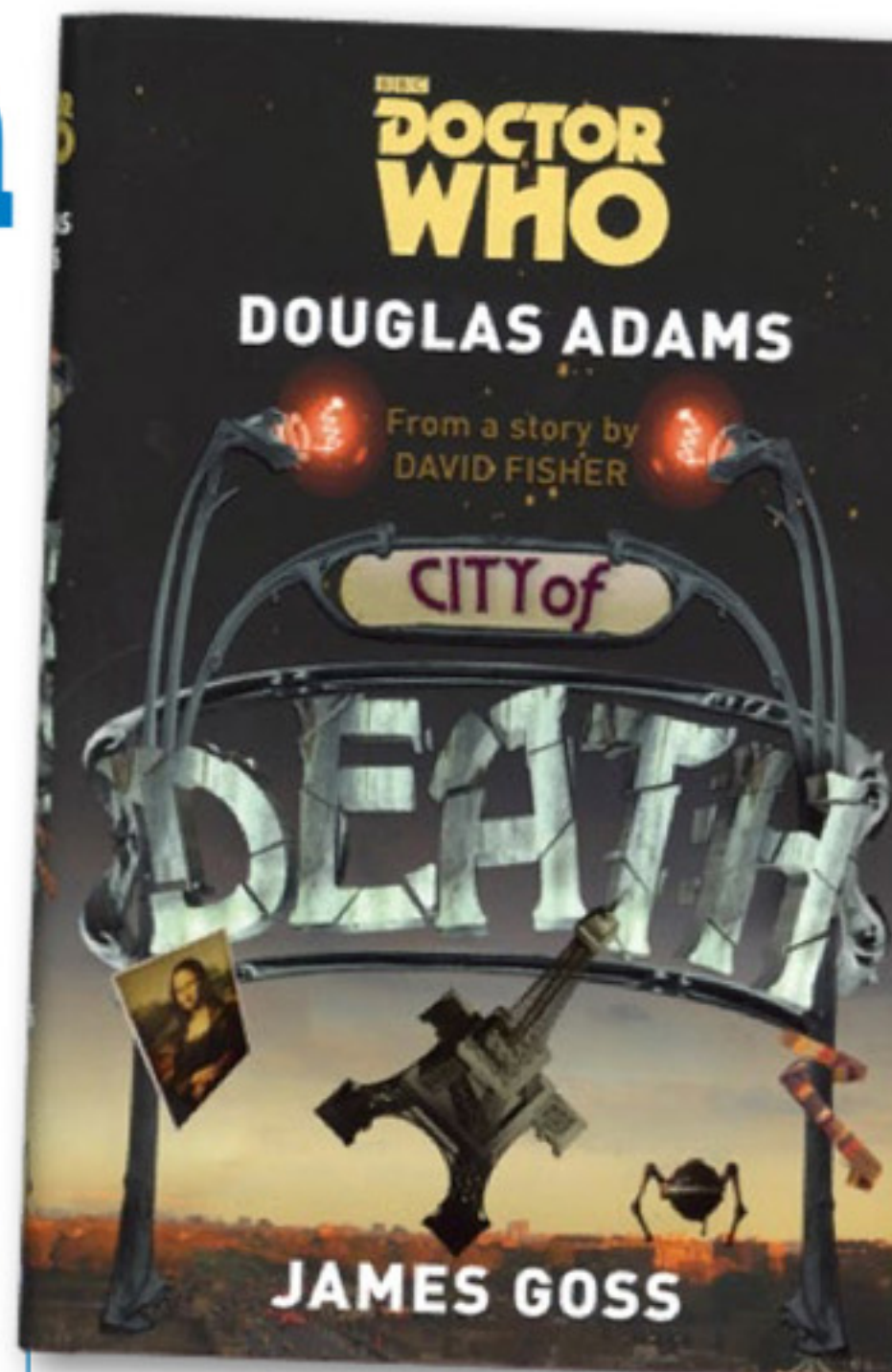
When *DWM* conducted its *First Fifty Years* poll, *City of Death* came in at Number Five of readers' all-time favourite stories. It's a cosmic screwball comedy that's one of the few pre-Moffat stories to make time itself an elemental part of the plot.

City of Death's rich, fizzy wordage is now the stuff of *Doctor Who* legend. As author James Goss said recently, "Most of us can recite chunks of the 'Wonderful Butler' scene like it's our 'Dead Parrot' sketch," and it's

true – woe betide the poor fool who misquotes *City of Death*. In social *faux pas* terms, it's like referring to the Fifth Doctor as 'Peter Davidson'.

It's that familiarity with the text that must make novelising *City of Death* so much more daunting than *Shada*. When Gareth Roberts took his pen to Douglas Adams' Season 17 finale, it was to a story unfinished, unbroadcast and largely un-Tom Baker-ed. All three Douglas Adams stories remained stubbornly out of reach for Target Books during the *Doctor Who* TV story novelisations' heyday, and are only now being rolled out (*The Pirate Planet* is due within the next year or two), with *City of Death* the latest out of the door. Roberts, originally mooted as the man to bring Adams' most cherished *Doctor Who* story to the bookshelves, ultimately opted out, leaving James Goss to step bravely in to face the potential torch-wielding ire of Adams purists.

City of Death's curious inception means that there are now three names on the cover of BBC Books' novel. Douglas Adams nabs the top line, David Fisher gets the second, and Goss wins the third (though there's a case to be made for producer Graham Williams' name to be on there too, in a tinier point size). It would have been easy,



and less confrontational, to go with a light-touch, slimline Target-type volume, but this feels like a genuine event novel, and Goss has produced a book that enhances, rather than reinvents, a

well-grooved story. Though the original TV story felt refreshingly cinematic (Paris! Julian Glover! Interesting camera angles!), this is *City of Death* given a properly widescreen makeover, the way the TV script might be done as a television episode in 2015.

If anything, the novel feels more stridently *French* than its small-screen sister. It's clear that Goss has marinated himself in all things Gallic, in a way that it's hard to believe Adams, Fisher or Williams ever did. The Count's Chateau is described in sumptuous detail ('mazes filled the courtyards, peacocks strolled in the grounds, and deer were sometimes glimpsed among the trees') and the Louvre is painted in a way that Richard McManan-Smith's Television Centre-staged sets could never approximate.

Goss has perhaps wisely decided not to retouch the dialogue. But while the words remain devotedly unchanged, some of the joyous ricochet of dialogue gets lost amid the need to be novelistic.

'This is a full-blooded, tough-boned novel that manages to reframe and magnify *City of Death* for a different medium.'

blistering charm and sheer chutzpah, none of that would have mattered a jot. Which is why Richard Marson's biography of *Doctor Who's* first producer and one of British television's most powerful figures is so important.

From Lambert's Jewish upbringing, her uneasy time at the exclusive Roedean school and eventual entry into the world of television – which she conquered fair and square over the course of five decades – Marson allows her story to be told through those who knew her. Friends, lovers, colleagues, superiors, the author has amassed a breath-taking array of contributors to share their memories of Lambert. They add up to a vivid portrait of a highly driven personality who left an indelible impression on all who met her.

It's to Marson's credit that you feel you may know Verity Lambert a little bit by the final chapter – the sign of a good biographer. *Drama and Delight* is a compelling read. Like most

major contributors to *Doctor Who*, Lambert's time with the series forms a tiny fragment of her glittering career. Nevertheless, it's paid more than lip service, and while there's nothing particularly new on offer, the show's place as a part of her professional life, and one she remained proud of, is more than adequately covered.

As Steven Moffat once said, the story of *Doctor Who* is the story of television, and that's equally true of Lambert in many ways. Every chapter is a revelation as she cut a swathe through the BBC, as head of drama at Thames Television, her time with Euston Films, and then at the head of her own independent company, Cinema Verity. It wasn't all success – there are unpleasant court cases, unsuccessful forays into the world of movies, unresolved feuds with other producers, and, covered in rapt detail from all sides, Lambert's role in the infamous and short-lived BBC soap opera *Eldorado*.

It's a weird experience to see the newness of Goss' prose next to the hot familiarity of Adams/Williams' words, but it's a largely successful two/three-voice harmony. And when Adams/Williams are off-stage and Goss is left for a solo number – the book features a totally new backstory-heavy first chapter, and a fresh nocturnal mini-adventure for Romana and Duggan on the run from the Gendarmes after scooting from the Louvre – it steers clear of pastiche. Adams mimicry is a widespread literary disease, but it should never be anywhere near a book based on Douglas Adams' work.

There are many nice, fan-pleasing touches. Director Michael Hayes' most famous moment is slyly referenced ('[Duggan] peeped through a postcard rack, feeling just a little like Inspector Clouseau'), and there are call-forwards to *The Runaway Bride* and *The Girl in the Fireplace*. The end of Part One, meanwhile, with the Count tearing off his human mask to unveil the one-eyed visage of Scaroth (whose last name is not, contrary to popular opinion, 'LastOfTheJagaroht') is given a Cronenberg-esque body horror finish, which helps paper over the crack of one of the TV version's few flaws.

You may wonder what this book has to offer if you already know every nook and cranny of the TV serial (and what self-respecting fan doesn't?), but this is a full-blooded, tough-boned novel that manages to reframe and magnify *City of Death* for a different medium.

This isn't Douglas Adams' *City of Death*, though. If he had novelised it himself, it's likely he would have produced something much leaner, more filet mignon than thick-cut ribeye. As it is, James Goss has done the man proud, producing an elegant, classy novel of *Doctor Who's* swankiest TV moment. Chin-chin.

STEVE O'BRIEN

As the title promises, there is much drama to be had. One is left with the impression of a true force of nature, with a fearsome temper, chain-smoking her way through script meetings and never suffering a fool gladly. There's also loyalty, generosity and vulnerability, and other moments of delight throughout. Little details such as Lambert's love of dogs and a passion for *The Archers* only add to the colourful and real impression you're left with after closing the book.

Drama and Delight is, above all, a wonderful tribute to a class act who, judging from the contributors listed in Marson's acknowledgements, built up long-lasting bonds throughout her life. Verity Lambert may have risen to powerful executive positions in the television industry, but at the end of her life, she'd returned to what she loved best – producing. Somehow, that feels just as it should be.

MARK WRIGHT

The Visual Dictionary

DICTIONARY DK Books

WRITTEN BY Matt Fitton
RRP £14.99

First published in 2007, this is the second update for Dorling Kindersley's plush coffee table-friendly guide to our favourite teatime telly programme. Like the previous editions, it skews young and only has eyes for the 2005-present run of the show, but, as ever, it looks gorgeous and the art bods should be applauded for sourcing so many rarely seen snaps. We've all seen that famous picture of the Twelfth Doctor standing with his coat blowing open and his arm outstretched as if about to cast a spell, but we rarely see any of the other shots from that first Capaldi shoot. With one of them now taking up a full two pages in *The Visual Dictionary* you can really scrutinise the Twelfth's mod boy stylings and appreciate quite how exquisitely-tailored the whole get-up is. And wow, the shine on those boots...

That's this book's unique selling point, that you can finally stop and ogle at the programme's various outfits and gizmos. A tour of Cardiff's *Doctor Who* Experience aside, where else can you can eye up so many props,

sets and costumes? Where but here can you see a close-up of Rory Williams' Royal Leadworth Hospital pass (serial number 039421)?

If you're a prop maker for *Doctor Who*, this is probably the book you show your mum and dad to show off what you do for a job. It does make you appreciate all the design genius that goes into the hardware of the programme. From the control panel of Davros' Dalek wheelchair to the Tenth's timey-wimey detector, this is where you really get to marvel at the sheer level of design detail that the TV barely skims the surface of.

There are some handsome original pieces in here too, including a double page spread map of Leadworth, and a level-by-level illo of the Beast's prison from *The Impossible Planet*. There's also a devourable pull-out pic of the console room with an annotated guide to its various parts, even though a few of the descriptions ('Book-lined shelves and armchairs lend a cosy feel to the TARDIS console room') have the clang of a junior school lesson in *Doctor Who*.

Elsewhere, the book seems to settle on the intelligent 12-year-old as its imagined reader. A creative decision to



never stray behind the fiction though means that while we get a potted biography for Danny Pink or Clara Oswald, there's no mention of Samuel Anderson or Jenna Coleman. And if any of those intelligent 12-year-olds want to know who actually *makes Doctor Who*, then they'd better pay better notice of the programme's on-screen credits, as there are no references to Steven Moffat or Russell T Davies here.

Still, with apologies to those who grafted on those words, it's less about them and more about the pictures. As coffee table *Doctor Who* books go, this is one of the more essential, because nowhere else can you gawk so hard at the costumes, sets and props that all too often go under-appreciated.

STEVE O'BRIEN

The Big Book of Lists

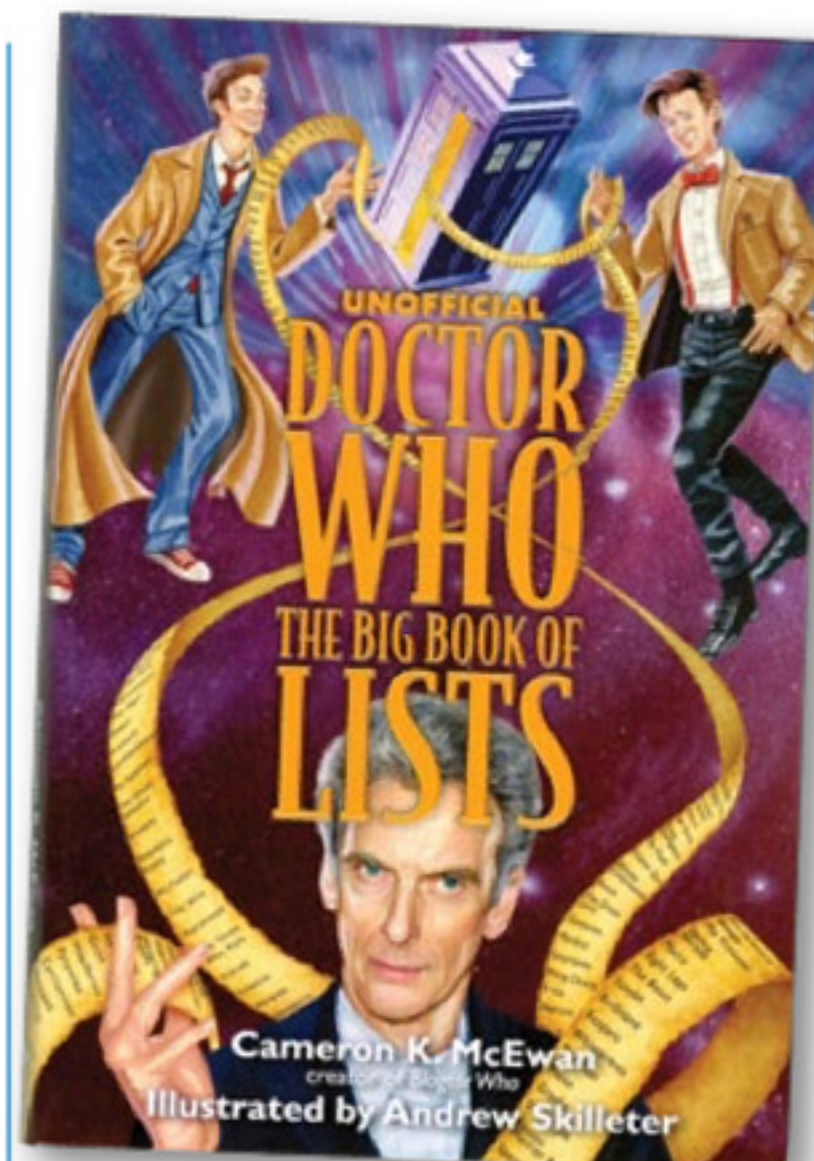
BOOK Race Point Publishing

WRITTEN BY Cameron K McEwan
RRP £12.99

Judging from the sheer, shelf-bending volume of *Doctor Who* trivia books out there, publishers must think fans spend more time on their toilets than most other readers. Not many people will devour Cameron K McEwan's 255-page monster in one sitting, but it should find a natural home in the throne room, ready to be picked up for a five-minute fact burst before you hit the shower.

After a wearily self-aggrandizing intro where McEwan crows about his time visiting Roath Studios for a tour around the TARDIS like he's trying to chat us up at a bar, he gets down to business, featuring 100 lists to 'test the knowledge of even the most dedicated Whovian'. (Richard Bignell and Andrew Pixley were unavailable for comment.)

Aided in McEwan's print adventure is Andrew Skilleter, whose über-airbrushed *Doctor Who* art fronted seemingly every piece of BBC-approved merchandise in the 1980s. It's been 20 years now since his last published *Doctor Who* piece, so it's rather nice



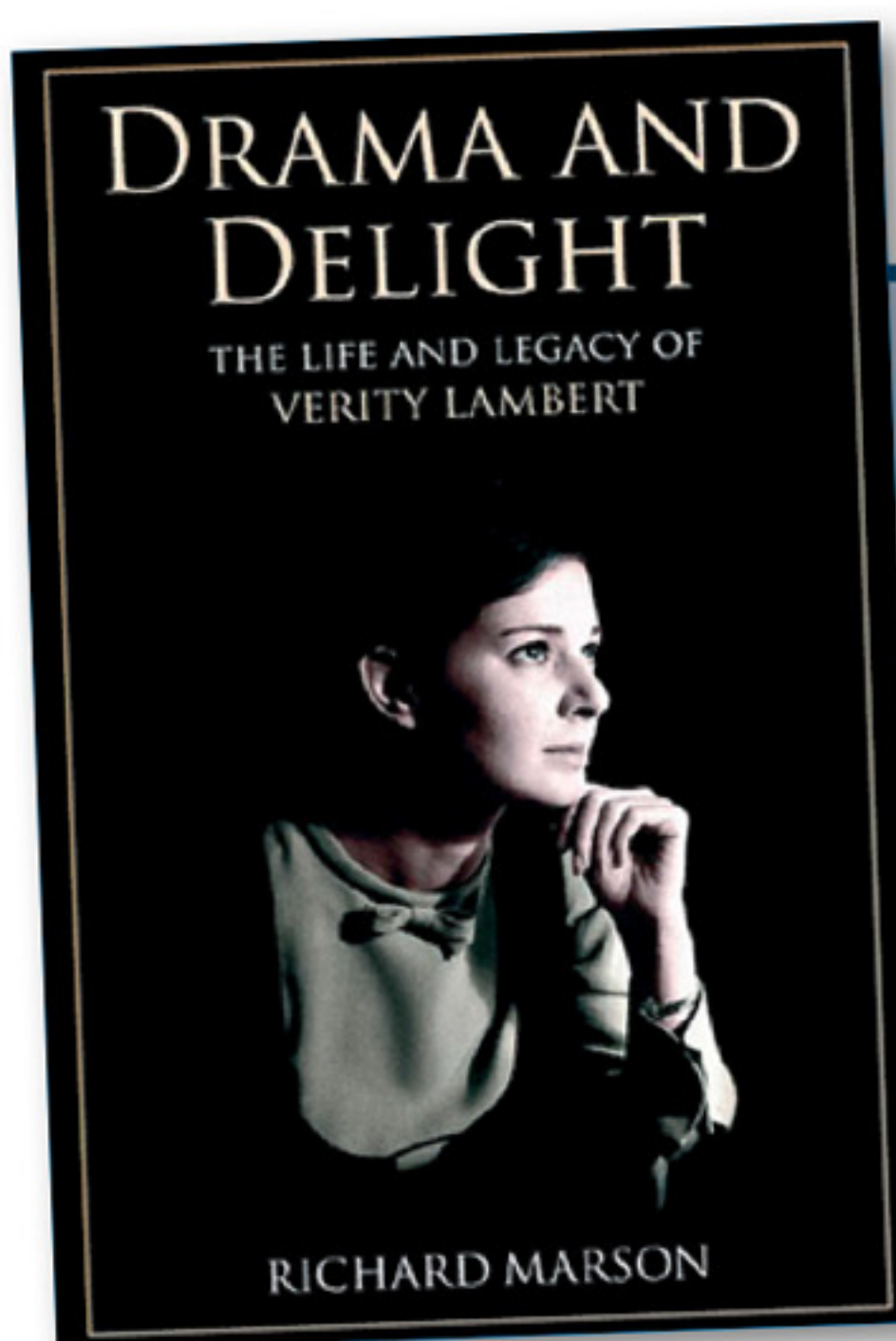
to see him assimilate the revived series into his portfolio. Being an unofficial book, the publishers haven't been able to raid the BBC photo library, so Skilleter's handiwork is all over this bad boy, which helps give it a hefty visual punch.

Unlike BBC Books' more consistent and assured *Who-ology*, McEwan's book is a bit of a bumpy read. The hardcore will lap up lists like the rundown of the longest episodes (did you know that *Deep Breath* runs only

one minute shorter than *The Day of the Doctor*? Yes, tell your friends), but that kind of Pixley-friendly chapter sits awkwardly next to something like '10 *Doctor Who* Stories You Might Not Know'. There can't be many people likely to scout out a book like this that won't already have a light knowledge of *The Curse of Fatal Death* or *Dreamland*. It's often trying to be all things to all fans, and appears confused as to which audience to play to.

The book is often at its best when it's simply being list-y. Wham-bam-thank-you-ma'am chapters like 'Pop Songs in Classic Who' or 'Agatha Christie Stories References in *The Unicorn and the Wasp*' come and go with the speed of a Raston Robot, but sometimes it can be little bit too prose-y for its own good, slowing down the pace of a book that should be as alacritous as a Moffat finale.

More seasoned readers will find many of the lists of a bit of a plod ('the Doctor's very first companion was his granddaughter, Susan,' it tells us) and some may question some of the assertions (sorry, but do we know for a fact that the Queen is a *Doctor Who* fan? And if so, where does she stand on the UNIT dating controversy?), but there's enough here for the less rabid fan. Not a toilet essential, like loo paper or toothpaste, but it's worth a place in the reading pile. **STEVE O'BRIEN**



Drama and Delight

AUTOBIOGRAPHY Miwk

WRITTEN BY Richard Marson
FROM www.miwkpublishing.com
RRP £17.99 (paperback),
£24.99 (limited-edition hardback)

Let's face it, without the late Verity Lambert, it's doubtful whether we'd be watching *Doctor Who* today. True, William Hartnell's performance as the Doctor, the brilliant conceit of the TARDIS and the success of the Daleks are all essential foundations of the show. But without a young, mould-breaking producer taking on her first challenge with determination,

The Good Soldier

COLLECTED COMICS Panini
WRITTEN BY Andrew Cartmel, Mike Collins, Dan Abnett, Paul Cornell, John Freeman, Gary Russell
ART BY Arthur Ranson, Lee Sullivan, Mike Collins, Richard Whitaker, Gary Frank, Cam Smith
FEATURING The Seventh Doctor and Ace
RRP £13.99

It was the early days of the wilderness years. *Doctor Who*'s future was in doubt, as was the fate of **DWM** itself. Would the battle-weary Time Lord ever return to our TV screens? And could a tie-in magazine survive the apparent cancellation of its parent show? Only one thing was certain – *Doctor Who* fans demanded new stories. In these pre-*New Adventures* days, new *Doctor Who* meant one thing – the **DWM** comic strip. While editor John Freeman strived to steer the magazine through uncertain waters, the comic strip began a regeneration of its own. As the stories in this collection illustrate, the strip was becoming increasingly confident, building on the darker tone of the Seventh Doctor's television adventures.

The majority of *The Good Soldier* is taken up by two multi-part stories, which as Freeman acknowledges in the extensive commentary section, was a

gamble at a time where the axe could have fallen at any moment.

Both story arcs have similarities, turning to the past for inspiration. *The Mark of Mandragora* by Dan Abnett and Lee Sullivan is a direct sequel to 1976's *The Masque of Mandragora*. We are treated to UNIT, the Fourth Doctor's secondary control room, the Brigadier and even a cameo from *Doctor Who Weekly*'s first ever villain, Magog. Then there's *The Good Soldier* itself, by Andrew Cartmel and Mike Collins. The original cloth-faced Cybermen are back and causing trouble in 1950s Nevada.

But while these stories have one foot in the past, they aren't afraid to experiment. The creative teams play with the TARDIS – even transforming the old girl into a Cadillac – and display a maturity that had largely been absent in recent years. *The Mark of Mandragora* has UNIT investigating narcotics, while *The Good Soldier* is surprisingly graphic.

The other stories in the collection also mix the familiar with the new. *Fellow Travellers* by Cartmel and Arthur Ranson is a spooky tale of beasts and bigotry, complete with a surprise appearance from a past Doctor. Elsewhere, Paul Cornell and Lee Sullivan's *The Chameleon Factor* sees a redesigned console room and a surprise appearance from a past Doctor. We also witness the Seventh Doctor abandoning his infamous question-mark jumper, enjoying a seaside romp with an Ogri and

coming face to face with a future incarnation. There's even another couple of surprise appearances of past Doctors thrown in for good measure.

As always, the collection's 'behind-the-scenes' commentaries are a fascinating glimpse into the creative process behind the strips, but in this case offer tantalising glimpses of what might have been. We read of the attempts to launch a *Doctor Who* national newspaper strip in 1989 and a potential crossover between everyone's favourite Time Lord and Marvel Comic's Sorcerer Supreme, Doctor Strange. On television *Doctor Who* may have been in limbo, but as *The Good Soldier* shows, the comic strip's creators were fighting hard to keep the show's legacy alive.

CAVAN SCOTT

'The strip was becoming increasingly confident, building on the darker tone of the Seventh Doctor's television adventures...'

The Defectors

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris
STARRING Sylvester McCoy (The Seventh Doctor), Katy Manning (Jo Grant), Richard Franklin (Captain Yates), Neil Roberts (Captain Cornelius), Barnaby Edwards (Commander Wingford), David Graham (Shedgerton), Rachel Bavidge (European Leader), Jez Fielder (European)
RRP £14.99 (CD), £12.99 (download)

It's business as usual at UNIT HQ sometime in the 1970s (or possibly the 1980s). The Doctor's tinkering with the TARDIS, the Brigadier is in Geneva and Jo has to amuse herself. But things are about to take a turn for the worse when Captain Cornelius arrives to take charge in the name of King and Country, whisking Jo off to a remote and deadly island in the company of a suddenly transformed Doctor she barely recognises as the real McCoy.

As a neat way of celebrating the entirety of twentieth-century *Doctor Who* in the run up to its 200th 'main range' audio play (this is number 198), Big Finish has chosen to thrust



together Doctors and companions from different eras. Pairing the Seventh Doctor and Jo is a particularly interesting selection. Whereas the Third Doctor – Jo's Doctor – is a stylish man of action, and a hero, the Seventh Doctor is a more crumpled, ambiguous character, preferring to lurk in the background while others take the lead.

Playing on this unfamiliarity, writer/director Nicholas Briggs has Jo take some time to warm to this incarnation, responding to his reticence with a natural suspicion. The first episode is particularly good at unsettling the status quo: with the familiar UNIT team out of action, the dubious Captain Cornelius behaving oddly, and Jo and the Doctor stranded on an island stuck in the past, with rancid beer and rotting food.

After a strong hook, the audio sags slightly in the middle, with a mystery that's meant to be a charmingly

Last of the Cybermen

AUDIO DRAMA Big Finish
WRITTEN BY Alan Barnes
STARRING Colin Baker (the Sixth Doctor), Frazer Hines (Jamie), Wendy Padbury (Zoe), Lucy Liemann (Zennox), Keiran Hodgson (Findel), Nicholas Farrell (Captain Frank), Nicholas Briggs (Cyberman)
RRP £14.99 (CD), £12.99 (download)

Big Finish's 199th 'main range' release once again presents listeners with an unlikely team of Doctor and companions. This time it's the Sixth Doctor who has been unceremoniously plucked from his own era and dropped down during the Second Doctor's final encounter with his most persistent adversaries, the Cybermen. Materialising in the shadow of a vast, sphinx-like Cyber-head which contains the resting place of the final survivors of a galactic war, the Doctor, Jamie and Zoe are drawn into a plot to resurrect the Cyber-race – a plot that threatens the destruction of Earth.

For three quarters of its length, *Last of the Cybermen* is a pretty wonderful (and proud) reimagining of *The Tomb of the Cybermen*. While, ostensibly, these dislocated-Doctor plays are about putting later Doctors in an adventure from the past, actually they've updated old-time adventures with a very modern sensibility. So, while the

play contains numerous nods to its source story – from symbolic logic to dummy Cybermen – it's told with all the vertiginous pace and vast scale of a twenty-first-century episode.

Take the Cybermats, for instance. In *Tomb* they weren't much more than malevolent metal mice. Here, they've become a genuine nightmare in silver, burrowing into open mouths and ears to 'repair' any humanoid they come across to become a perfectly functioning Cyberman. Equally, *Tomb's* Brotherhood of Logicians has become the kind of political think tank that might have produced a Luke Rattigan or a Dr Chang. Then there's Lanky the part-converted Cyberman with a broad northern accent, an idea that's both mildly amusing and completely unimaginable in 1960s *Doctor Who*.

This approach falls down, though, in the final episode, which tries for Steven Moffat timey-wimeyness and misses. It's not without its highlights – including a peculiarly gruesome sequence set in the Cyber-conversion centre, which, with a few well-chosen words ('evisceration unit'), is more skin-crawlingly nasty than anything you'd get away with on TV. However, overall it's a bit of a mess.

As with *The Defectors*, the choice to pair the Sixth Doctor with Jamie and Zoe in a sequel to *The Tomb of the Cybermen* isn't quite as radical as the concept of this trilogy demands: Colin



Baker already appeared in a *Tomb* sequel and a story with Jamie back in the 1980s, and has subsequently featured with both Hines and Padbury in a previous Cyberman audio play. Fortunately, this is such a winning team that it makes up for the lack of novelty. Hines and Baker are thoroughly brilliant together: Jamie, suspicious of a Doctor who is much more bombastic and imposing than his predecessor, and even willing to resort to fisticuffs. Zoe – ever the voice of logic and reason – can tell he's the same man, but her failure to grasp the baser motives of humankind is the biggest danger of all.

Concluding with a genuinely touching scene that suggests no-one can escape their destiny, *Last of the Cybermen* is a flawed but likeable play, and a much better *Tomb* sequel than *Attack of the Cybermen*.

MATT MICHAEL

familiar backdrop – a community of off-kilter people and a secret base could be from any number of UNIT stories – for an unfamiliar Doctor. But this blurring of eras isn't quite as novel as it could be because the Seventh Doctor has been paired up with UNIT in the past, both on TV, in the books and in previous Big Finish plays. If anything, Sylvester McCoy sounds entirely comfortable in a Jon Pertwee-style adventure, which perhaps wasn't the point of the exercise. The result is a couple of episodes that, while not unentertaining, fail to deliver on the uncanny promise of the first.

Fortunately, the final episode is a corker, one that highlights the real differences between the Third and Seventh Doctors' approaches, and even questions Jo's impetuous self-sacrifice. It also includes a couple of nice cameos and leaves some tantalisingly unresolved plot threads that will surely be addressed in the next two plays.

If *The Defectors* falls short of the top rank of Big Finish plays, it's definitely an experiment that's worth hearing just for Katy Manning's interplay with Sylvester McCoy. And given the challenges of recreating the era, it's a pleasure to have such a charming coda to the Pertwee years.

MATT MICHAEL

Suburban Hell

AUDIO DRAMA Big Finish
WRITTEN BY Alan Barnes
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Katy Wix (Belinda), Raymond Coulthard (Ralph), Annette Badland (Thelma)
RRP £10.99 (CD), £8.99 (download)

Crisis on Earth! As the feckless Ralph shows a deplorable disinterest in a dinner party thrown for his benefit, and wife Belinda frets about the mayonnaise for the prawn cocktail, neighbour Thelma has spotted something through the net curtains: a pair of mysterious visitors on Ralph and Belinda's doorstep. But while the Doctor and Leela are trying to deal with a wrinkle in time, will anyone be able to endure the horror of Ralph's leopardskin suit?

There's no getting away from it: this is the 1977 TV classic *Abigail's Party*, complete, in the manicured harpy figure of Belinda, with a human

being every bit as awful as the film's social-climbing Beverly. Dropping the most alien of Doctors into the most mundane of settings, rooting through a junk-filled garage as Leela tries to make small talk over the Bombay mix is the kind of magical juxtaposition that *Doctor Who* is made for.

This means it's almost a shame when time-travelling aliens inevitably intrude into the deadening conservatism of English suburbia. The portrait of a blue-faced woman, seemingly linked to the unexplained disappearance of the Hopkins family 40 years before, and the descent of an impenetrable fog herald a much more traditional Tom Baker era story of buried evil reasserting itself in the present day, literally taking possession of Belinda's cosy life.

As a result, the second episode, which deals with the explanations, is far less satisfying than the first, where Barnes lets rip with the smartest script he's ever written, complete with some remarkable puns – including K9's doggynastics – and an excruciatingly awkward sequence of Belinda mistaking Leela for a suburban housewife. Louise Jameson is excellent at finding new ways to play a fish out



of water, completely baffled by the social mores of suburbia.

Equally, Katy Wix is entirely perfect as Belinda, steam-rolling over any objections, strong-arming Ralph into doing her bidding and dominating her timid neighbour Thelma. 'Ralph, your wife's a monster,' declares the Doctor, with feeling, at one point. In an interesting piece of casting, Annette Badland plays Thelma, bringing something of her *Wizards vs Aliens* experience to a character that starts off as little more than a fussy hanger on but develops in a completely different direction.

As a whole *Suburban Hell* is something extraordinary: the first episode is a strong contender for the best not only from this series, but from the *Fourth Doctor Adventures* as a whole. **MATT MICHAEL**

The Ravolox Remixes

MUSIC
COMPOSED BY Dominic Glynn
RRP £3.16 (iTunes download), £3.96 (Amazon UK download)

Here's a treat. Following the warm reception which deservedly greeted last year's EP *The Gallifrey Remixes*, electronica wizard and *Doctor Who* veteran Dominic Glynn has slid his faders away from the show's theme music and towards some of his own incidental scores, revisiting his 1980s work with results that are startlingly and refreshingly different.

First out of the trap is *The Trial Theme (Ravolox Remix)* which, as its name suggests, has its origins in Glynn's score for the first four episodes of *The Trial of a Time Lord*. Opening with the ominous chimes and power chords that accompany *Trial's* euphorically spectacular opening swoop across that stately space station, Glynn draws us in like a TARDIS trapped in a tractor beam before dramatically tilting the music on its axis: an insistent dance beat kicks in, and those familiar chords are pared down to a pumping dance riff. It's unexpected, it's deft, it's entirely convincing – and, as the thematic layers pile back up for a wall-of-sound climax, it's really quite thrilling. If I were to suggest that it invites comparison



with the Pet Shop Boys at their most club-oriented, I'd mean it as a great compliment.

Next up is the expansively titled *Dragonfire – The Mark of Kane (Li Who Remix)*, which cuts loose from its Season 24 source material as smartly as the *Nosferatu II* detaching herself from the planet Svartos, and drifts away on an ambient, hypnotic keyboard pattern punctuated by a succession of synthesized strings, bleeps and buzzes, the elements once again building into a lush, spacious arrangement, somewhere between an accumulative Philip Glass piece and a laid-back instrumental variation on Led Zeppelin's *Kashmir*.

For my money Dominic Glynn's finest *Doctor Who* soundtrack of the 1980s, and a contender for the show's best of the whole decade, is his score for *Survival*: it's an ambitious, complex and nuanced composition, dusted by plangent wisps of electric guitar which bring to mind the sublime *Edge of Darkness* music created a few years earlier by Michael Kamen and Eric Clapton. For a taste of that original

Survival score you'll need to head for Silva Screen's *50th Anniversary Collection*, because here Glynn delivers a radical twist. On *Survival – The Cheetah People (The Master's Remix)*, he takes away that evocative guitar sound, delivering us once again into a world of club beats, skittering bass lines and bubbling blips of avant-garde electronica. It's as sharp as a kitting's claws, and when samples of dialogue from *Survival* begin to echo across the soundscape it's positively bewitching: here's Sylvester McCoy howling "If we fight like animals, we'll die like animals!", and there's Lisa Bowerman exhorting us to "Smell the blood on the wind!" It's by some margin the most unusual of the new mixes, and a dramatically fresh take on a great piece of music.

Finally we have Dominic Glynn's latest reinvention of the *Doctor Who* theme tune, originally premièred at last year's Chicago TARDIS convention. *Doctor Who – Terror Version* kicks off with some extended foreplay reminiscent of the chords accompanying that opening *Trial* shot, until gradually the familiar Ron Grainer melody begins to snake its way through, creeping up and gathering momentum before shattering its chains and taking centre stage in a blaze of brassy synths and paradiddling percussion which brings to mind the martial rhythms of *The Leisure Hive*. Stirring stuff, and a suitably dramatic climax for another fine release from one of *Doctor Who's* most experimental and accomplished musicians. **NICHOLAS PEGG**

Time Tunnel

AUDIO READING Big Finish
WRITTEN BY Nigel Fairs
FEATURING The Third Doctor, Jo Grant, the Brigadier and Captain Mike Yates
RRP £2.99 (download only)



Set during the Doctor's exile to Earth, at a time when he was desperate to get the TARDIS repaired and return to a life of adventures in space and time, *The Time Tunnel* sees UNIT called in to investigate a madness that's occurred on the train line between London and Brighton. A whole coach load of commuters has apparently been starved to death over many months. The police are baffled, and even the Doctor only suspects the truth.

After two previous *Short Trips* set on sci-fi planets, writer Nigel Fairs presents a ghost story in the style of Nigel Kneale. Something ancient is buried under the Sussex landscape, linked to legends of the devil rising. This is a potent mix for a Pertwee era story. It's clearly evocative of the creepy occult overtones of *The Dæmons*, and Fairs is particularly good at providing shocks, the most haunting of which is the starved passengers of the doomed train. He's also good at evoking all the familiar quirks of the Third Doctor's era, from the Doctor's tinkering with Jo's transistor radio to Jo's impetuous bravery in front of the Brigadier.

However, it's Katy Manning who ties it all together with her performance, from Jo's girlishly high voice to Benton's Mummerset accent and the Doctor's gruff dependability. The Pertwee era is sadly depleted of most of its leading lights, but with Manning providing among the strongest contributions to Big Finish, there's enough to bring them back to life.

The play ends so abruptly than on first listen I had to check I hadn't missed a track. On balance, though, this works in its favour. Freed from the constraints of a full-length drama, Fairs is able to make *The Time Tunnel* more obviously reminiscent of uncanny literature. There are no easy answers here, only hints or suppositions, which, unlike longer plays that need to provide a clear dramatic climax, make it linger unsettlingly. **MATT MICHAEL**

Jago and Litefoot Series Nine

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris
(The Flying Frenchman), Justin Richards (The Devil's Diceman, Return of the Nightmare), Simon Barnard & Paul Morris (Island of Death)
STARRING Trevor Baxter (Professor George Litefoot), Christopher Benjamin (Henry Gordon Jago), Conrad Asquith (Inspector Quick), Lisa Bowerman (Ellie), Jamie Newall (Aubrey), David Charles (Captain Mercer), Sarah Badel (Lady Isobelle Danvers), David Warner (Dr Luke Betterman), Miranda Raison (Madame Diabolique), Dan Starkey (Neville Tibbs), Anthony Howell (Victor Bataille)
RRP £30.00 (CD), £25.00 (download)

Like its predecessors, this ninth series of adventures for Victorian England's paramount probers of paranormal phenomena seeks new backdrops for its four linked tales of the uncanny. In the past, that's involved Jago and Litefoot posing as Holmes and Watson, or travelling through time to the 1960s. This time, they've taken what should have been a more relaxed option on board a cruise ship. However, life is never so easy for this pair, and before long their ship, the *Fata Morgana*, and its crew have been thrust into a sequence of terrifying trips across the globe.

Anyone who remembers Hammer's most bizarre horror film – 1968's *The Lost Continent* – might have an inkling what to expect. As a thick mist descends over the sea, and all the clocks stop, the nightmare begins. The first story, *The Flying Frenchmen*, sees the *Fata Morgana* all at sea. This is also the case for Jago and Litefoot,

who have become the targets of the thirsty spinster Lady Danvers. As we've come to expect from a Jonathan Morris comedy – of which this is a particularly excellent example – the course of love never runs smoothly, although Morris neatly subverts Jago's usual weakness for the femmes fatales.

This subversion continues in the second story, *The Devil's Dicemen*, by Justin Richards. Blessed with a guest appearance by the ever-perfect David Warner, it's a story that plunges Jago into a battle for his soul, while Litefoot and some unlikely allies try to unmask a satanic cult fronted by Miranda Raison's seductively sinister Madame Diabolique. With a climax that's as brilliant and unexpected as any Richards has ever written, while being utterly true to its characters, *The Devil's Dicemen* is the author's best script to date.

The third play, *Island of Death* by Simon Barnard and Paul Morris,



is the most Hammer-esque: a mine in the middle of a tropical jungle infested by deadly flora and fauna that may be the final resting place of an alien god. This listener initially thought Mark Heap had been drafted in to play the nasal, anally retentive and entirely lacking in self-awareness character of Neville Tibbs, and was surprised to discover it was Dan Starkey, whose talents are

here for. Full marks to Boucher for avoiding the obvious, but sometimes that's the point of a sequel. Throw into the mix the shady Carnell, a character from one of Boucher's *Blake's* 7 scripts, and we have a novel that works well as a slice of hard-edged sci-fi with a well-built world, but forgets its prime function – to be a rollicking good *Doctor Who* adventure.

If you can get past the feeling that this is a pilot for a series called 'Kaldor City' that also happens to feature the Doctor and Leela, the audiobook is a rewarding listen. David Collings – Poul in *The Robots of Death* – is an exemplary reader. His is a richly textured voice that drips gravitas; serious and considered, but with a hint of humour like the twitch of a smile at the corner of the mouth. Collings may not have much of a tilt at doing distinctive voices for each character,

seemingly boundless. Successfully navigating the narrow line between horror and comedy, *Island of Death* is a delight.

Finally, Justin Richards' second contribution, *Return of the Nightmare*, sees Jago and Litefoot finally back in London and reunited with Ellie and Inspector Quick to uncover the truth behind the *Fata Morgana*'s time and space hopping adventures. While not as impressive as *The Devil's Dicemen*, it is a strong climax which manages to balance the need to wrap up the over-arching story of the box set without becoming bogged down in tiresome exposition.

Series Nine of *Jago & Litefoot* confirms that this is Big Finish's most reliably high-performing range. In a curious case worthy of the intrepid investigators themselves, their adventures just keep getting better and better. Roll on Series Ten. **MATT MICHAEL**

Corpse Marker

TALKING BOOK BBC Audio
WRITTEN BY Chris Boucher
FEATURING The Fourth Doctor and Leela
READ BY David Collings
RRP £25.00 (CD)

Taking advantage of the increased word count of a full-length novel, Chris Boucher's *Corpse Marker* was published as part of BBC Books' novel range in 1999, with a subsequent reprint in 2014. BBC Audio has selected the story as the first 'vintage' *Doctor Who* novel outside the Target Books novelisations to be given the audiobook treatment.



writer is clearly enamoured of more than he is the Doctor and Leela – curious, given that he originated Leela on TV. Boucher keeps his characters at disparate quarters for much of the narrative, when a full-blown reunion between the Doctor, Leela and the former Storm Mine crew is what we're

It's a curious tale to say the least. As a sequel to his rarely disputed classic TV adventure *The Robots of Death*, it seems Chris Boucher had a tricky time deciding exactly what his book was. It eschews what made *The Robots of Death* truly great, sketching an adventure for the Fourth Doctor and Leela on a broader canvas. They land in Kaldor City, a detailed and well-drawn metropolis that riffs on the wider planetary society only hinted at on TV. The Voc Robots, such a powerful symbol of sinister design on TV, barely feature in the narrative, superseded by a more advanced class of human-aping robots that just don't have the same allure.

As a sequel to his earlier TV story, Boucher rightly brings back characters that crewed Storm Mine 4 – Commander Uvanov, Pilot Toos and Chief Mover Poul – characters the



Frontios

TALKING BOOK BBC Audio
WRITTEN BY Christopher H Bidmead
FEATURING The Fifth Doctor, Tegan and Turlough
READ BY Christopher H Bidmead
RRP £20.00 (CD)

On TV, *Frontios* is that flavour of *Doctor Who* story where serious colonists look very serious, wear serious uniforms, talk seriously about the struggles of daily life on the colony and seriously remind their serious colleagues of their full job title in the middle of serious conversations. It also had an ambitious scope that was upended by budgetary restrictions of the day, something that writer Christopher H Bidmead was able to address admirably in his

novelisation. It was a cracking read at the time, and makes a cracking addition to the 'Classic Novels' range of audiobooks.

Bidmead, who also doubles up on reading duties, imbues this novelisation with great detail while managing to stay within sight of the original TV

scripts so you don't feel like you're listening to a completely different story. It's extrapolation, peppering in detail and shoring up elements that were rendered less than credible on screen.

The arrival of the Doctor, Tegan and Turlough on one of the last surviving human colony worlds in the far future is a classic examination of how the Time Lord's presence can upend a world, shake it about a bit to see what falls out of the pockets and put it back down once the monsters are dealt with. Here we have colonists above, led by the inexperienced Plantagenet, his colony rife with mysterious deaths (unaccountable) and daily looting; below, the creepy gravity bending Tractators with designs on broadening their horizons with travel.

The TV plot and characters are all present and correct, but it's in the embellishments where Bidmead brings the story alive. This is especially

welcome in the depiction of the Tractators, a clever idea on TV that didn't quite work, but in novel form, they're scary critters. The writer goes for full-on body horror, their excavating machine a tangle of harvested human appendages. The Gravis, a stock monotone monster on screen, is rendered nicely sinister with the use of a translation machine, again made from tick-tocking human limbs. Chilling.

As reader, Bidmead brings the skills of his previous career as an actor into play. True, he's less successful than some contributors to this range, but he does it with a conviction and knowledge of the story that pushes things along. He utilises subtle inflections to give each voice a distinct feel – and he even gives Tegan's Antipodean tones a credible go. The high-pitched tones of the Gravis' translating machine might lean slightly

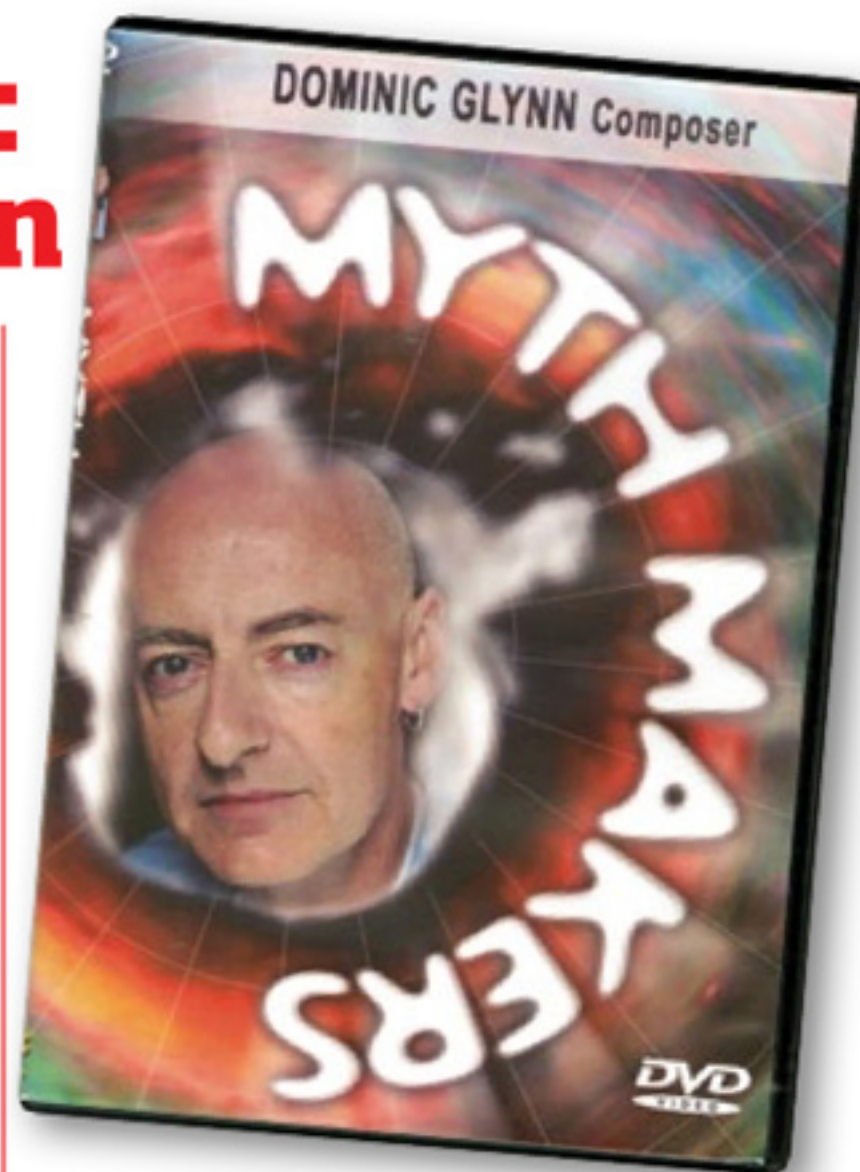
towards the comic, but it does make you yearn for every other former script editor to be put through the same experience. Eric Saward intoning "But that's what John wanted..." in song-song fashion is something that fandom is surely ready for.

Simon Power brings a typically rich soundscape into play; meteorites (and TARDISes) drop menacingly to earth, punching into the ground like cannonballs, alert klaxons and running sequences, while below ground, cricket balls zip around gravitational fields in caves with a pleasing echo. Correspondingly, the music provides sweeping punctuation, easing transition between chapters and scenes with a sinister undercurrent.

Frontios was a solid TV story, a great novel on page, and now it's yet another brilliantly entertaining audio. **MARK WRIGHT**

Myth Makers: Dominic Glynn

DVD Reeltime Pictures
FEATURING Dominic Glynn
FROM timetraveltv.com
RRP £10.00



Dominic Glynn is in an exclusive club. If we're strict about it, only six people have had the honour of arranging *Doctor Who*'s theme tune for TV. Let's ignore any variations for skits or specials, unused attempts, or any fine-tuning by the Radiophonic Workshop. Six people. And Dominic's version, which accompanied the 14 episodes of *The Trial of a Time Lord*, was only the second time a radical change to the theme had made it to air.

It's odd then, that this DVD doesn't really investigate this area as it might. We don't find out whether Dominic has any thoughts on what makes the theme tune a special piece of music. Briefly, he discusses the merits of Peter Howell's version that his theme replaced, but it's up to McCoy-era script editor Andrew Cartmel (seen chatting with him on a convention panel the same day this interview was recorded) to ask him about Delia Derbyshire's ground-breaking arrangement that endured for the first 17 years of the show. We can't go five minutes these days without Murray Gold tinkering with the title music.

Dominic's mournful rendition – which really suits the *Trial* episodes – may not be everyone's favourite. He didn't have much time to record it and says he would have liked another go. He would have preferred to have composed to a new set of graphics, but he isn't asked what sort of sounds he would have supplied for the brash 'animated comic' that is the McCoy titles – as that's what he would have got. Since 1986, he's recorded several more versions of the theme tune, but I can't imagine any of them marrying up with pinballing galaxies and Sylvester's winking face. It might be asking too much to have asked him to improvise such a piece; but it would have been fascinating if he'd been asked to demonstrate the different elements that went into his theme arrangement, and how he goes about making music.

The approach is a much more biographical one. Nicholas Briggs (whose head can be seen bobbing

distractingly in the mirror behind his interviewee throughout) makes a sharp observation during the course of this chat. Only *Doctor Who* fans, he says, deny that they're fans. Back in the 1980s, when sending tapes of his work to the BBC, Dominic felt that being a fan might prejudice John Nathan-Turner against him. He was able to allay the producer's fears, but this idea that being a *Doctor Who* fan marks you out as a bit of a weirdo still lingers.

There's a reluctance to test just how far Dominic's fan credentials stretch. He professes admiration for *Doctor Who*'s pioneering electronic scores, but it would have been interesting to hear if there are any particular bits of music he thought were effective.

When he discusses his own excellent music for *Trial*, *Dragonfire*, *The Happiness Patrol* and *Survival*, he's similarly vague. He talks about wanting to emphasise the darker, more sinister elements of the episodes, but again some examples of how specific cues enhanced the action would help. We do at least get a broad overview of what inspired each score, and the mechanics of writing electronic music for TV in the 1980s. Dominic certainly conveys his love for his work, and the interview is full of little details – like which synthesizers he used – that will no doubt fascinate the specialist audience of this DVD.

It just seems a little bit rushed for such a die-hard crowd. There's a five-minute behind-the-scenes bonus feature, that seems to indicate that they were on the clock to get the interview in the can. In an attempt to add value to this release, this short just reveals that they didn't give their subject the time and attention he deserved. **RICHARD ATKINSON**

'Dominic Glynn talks about wanting to emphasise the darker, more sinister elements of the episodes he scored.'

The Drosten's Curse

BOOK BBC Books
WRITTEN BY AL Kennedy
FEATURING The Fourth Doctor
RRP £18.99
RELEASED 16 JULY

AL Kennedy first dipped her toes into the world of *Doctor Who* with *The Death Pit*, a short ebook adventure released in 2013. Now, she returns to the series – and to the Scottish golf club setting of *The Death Pit* – with a new novel: *The Drosten's Curse*. “*The Death Pit* was always part of a big, long rambling story,” she explains, “and I was crossing my fingers that I might be allowed to finish it.” This ‘finished’ version of the tale is a reworked and much extended version of its earlier incarnation, and sees the Fourth Doctor facing an ancient evil that slumbers beneath Arbroath... “It’s a huge telepathically activated, empath assassin monster from ages before time – whatever that means, but it always sounds cool,” she reveals. “It’s been asleep for millennia, but now it’s waking up. And that’s not a good thing. And everyone is beginning to hear what everyone else is thinking – which is perhaps even worse. And there are some badgers. And the Cloister Bell is tolling...” The novel features the Fourth Doctor as, portrayed on TV by Tom Baker. “I loved what he brought to it,” she says. “It’s just a lovely performance. He was really the Doctor of my childhood. I wanted to write a book that would press all my childhood buttons – so it had to be Tom Baker. *The Deadly Assassin* was one of my favourite stories – Baker by himself. I always enjoyed the points where the Doctor was flying solo. You knew the Doctor was looking about for a new companion. I loved that part of the



plot playing out – the opportunity to leave with the Doctor is there, and you’re looking through the cast for someone with loose roots and ambitions.” *The Drosten's Curse* also features a character called David Agnew – a name used by Douglas Adams and Graham Williams as a pseudonym on the 1979 story *City of Death*. “I loved Adams at his best,” says Kennedy, “and I thought that his work in combination with the series was delightful. So, yes, I wanted to channel Baker and Adams and see what happened. But my David Agnew doesn’t make it far into the plot...” So, would Kennedy like the chance to travel with the Doctor again? “Writing *The Drosten's Curse* was a blast,” she says. “I’d love to have another try. Any Doctor would be fun, but I wouldn’t mind Tom Baker again. Sarah would be nice to add in, too. Who knows...” **DAVID BRYHER**

BUY IT BECAUSE: It’s a rare solo outing for the Fourth Doctor.

WHAT’S IT ABOUT?
Something distinctly odd is going on in Arbroath. Something huge, ancient and alien lies hidden beneath the ground – and it’s starting to wake up...

We are the Daleks

AUDIO DRAMA Big Finish
WRITTEN BY Eddie Robson
STARRING Sylvester McCoy (The Seventh Doctor), Bonnie Langford (Melanie Bush), Kirsty Besterman (Serena Paget), Angus Wright (Alek Zenos), Mary Conlon (Celia Dunthorpe), Robbie Stevens (Niles Bunbury/Frank Lewis), Nicholas Briggs (The Daleks)
RRP £14.99 (CD), £12.99 (download)
RELEASED 31 JULY

Almost a decade after their last audio team-up (2006’s *Red*), the Seventh Doctor and Mel are back together! “I’m shocked to realise it’s almost 10 years,” admits Sylvester McCoy. “It doesn’t seem like that long.” Their relationship, he says, is “kind of sparky. It’s eyebrows-up acting! She’s a computer expert, so it’s easy for him to communicate with her on those terms, with the technology we bump into in the universe. It’s not as dark as my Doctor developed – it’s interesting to go back earlier. It’s a very different mix between the two of us. It’s lovely to hear that voice again.” “A little while back, I wrote an article for *DWM* called *We Are the Daleks*,” says writer Jonathan Morris [see *issue 471* – Ed]. “It was about what the Daleks represent. This story is very much using the Daleks as an allegory, not party-political, but political in terms of how the world works, and the compromises that politicians have to make. If Daleks did exist, and they came to our planet, and they offered people free oil, quite a lot of our politicians would go, ‘Well the voters want free oil, so we’ll have to do a deal with the Daleks.’”

“Mel’s a bit more rounded as a character now. She’s also a bit more gregarious...”



Although it’s set in the 1980s, the story is stylistically very modern. “I was trying to write modern *Doctor Who*,” nods Jonny. “Mel, back in the day, was a bit of an archetype. You can do more with the characters than that, and I think a great actress like Bonnie Langford needs a better-written part.” “I think she’s more sensible now,” suggests Bonnie herself, of Mel. “She’s a bit more rounded as a character. She’s also a bit more gregarious. She’s more aware of other people’s feelings, which makes her a bit more mature.” “Mel was always very earnest. The assistant is the one who’s asking the questions the audience should ask, so it’s difficult sometimes not to be appear completely thick! In this, she’s saying, ‘Well, I know this is what the Doctor would do’ – there’s less of a gap in between, she’s working much more in coordination, rather than just dragging along behind...” **DAN TOSTEVIN**

BUY IT BECAUSE: It’s the return of a brilliant partnership.

WHAT’S IT ABOUT?
While the Doctor investigates Warfleet, a new computer game craze that is sweeping the nation, Mel goes undercover to find out the truth about Zenos’s partners. The Daleks have a new paradigm. They intend to conquer the universe using economic power!

The Fate of Krellos

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris
STARRING Tom Baker (The Fourth Doctor), Louise Jameson (Leela), John Leeson (K9), Michael Cochrane (Geralk), Veronica Roberts (Relly/Krellos Mayor)
RRP £10.99 (CD), £8.99 (download)
RELEASED 31 JUNE

This year’s Fourth Doctor audio stories have put the Doctor and Leela through upheaval and heartbreak – but as the series hurtles into its epic finale, that’s water under the bridge. “I think Leela is fairly resilient, and I think she’s made of really strong stuff,” says writer Nicholas Briggs. “So my feeling is that this is some time later and that she’s found of way of distracting herself with the ongoing adventure with the Doctor.” *The Fate of Krellos* is the first half of a story that will conclude in August’s *Return to Telos*.

The Triumph of Sutekh

AUDIO DRAMA Big Finish
WRITTEN BY Guy Adams, Justin Richards, James Goss, Una McCormack
STARRING Lisa Bowerman (Professor Bernice Summerfield), Sylvester McCoy (The Seventh Doctor), Sophie Aldred (Ace), Gabriel Woolf (Sutekh)
RRP £20.00 (CD), £20.00 (download)
RELEASED 30 JUNE

After reuniting with the Seventh Doctor and Ace, and battling the Daleks, Professor Bernice Summerfield is encountering another *Doctor Who* legend. “The reason for bringing back Sutekh is because he’s such a brilliant *Doctor Who* villain,” enthuses producer James Goss. “I just thought Sutekh, being an ancient Egyptian god, and Bernice Summerfield, being an archaeologist who’s an expert in these things, would be a match made in heaven.”

“The set-up is always intriguing and tantalising,” saus Nick, “and so much fun to write, and here, the set-up lasts one-and-a-half episodes. So you only get the very start of Act Two, when you start to discover explanations, before *BAM*, you get a cliffhanger!” “The idea for this one is that it’s meant to feel like one of those occasions when the Doctor just decides to have a bit of a break. Of course, as the audience, we know this isn’t going to be possible – otherwise it wouldn’t be a *Doctor Who* adventure. But that’s his intention. He’s going to just land on the top of a mountain and go fishing. Then events conspire to make all that impossible. Events from the past, which affect the TARDIS and how it operates. “I wanted to tackle something I’ve been interested in for ages – and you’ll see the theme first explored by me in *Creatures of Beauty*, a Fifth Doctor story I did ages ago [2003] – that sometimes the Doctor can, unknowingly, be the cause of a huge crisis. Here, he sets out to do something inconsequential,



but the consequences are enormous. And, certainly with the Fourth Doctor, the Doctor can often be a bit naive, or at least a bit faux-innocent in a ‘not wanting to take responsibility’ way, so I wanted to explore exactly how he comes round to accepting that a catastrophe is his responsibility.” Despite the epic scale, the focus remains on the main characters. “It just seemed natural to do this, since I love working with Tom [Baker], Lou [Jameson], and John [Leeson] so much,” Nick smiles. “They work really well together as performers. I like large, catastrophic stuff that focusses down

that Sutekh is so incredibly powerful, so omnipotent, so lethal, that if he ever broke into even a gentle stride, that would be the end of the universe. That makes him a really powerful adversary.” Gabriel Woolf reprises his old role... “Gabriel is really amazing,” Lisa grins. “His voice is as resonant and as scary as you like. He would send you emails, as Sutekh, saying ‘Sutekh hopes that there will be a decent quiche for him to DESTROY!’” *The Triumph of Sutekh* is the second instalment of *The New Adventures of Bernice Summerfield*, and there are some changes in store. “I would say that the whole arc of the box set is very different, compared to the first,” Lisa acknowledges. “It’s more a sort of *Indiana Jones* adventure, and the archaeology comes into it much more. There’s a lot of shouting, a lot of running around, and a lot of adventure.”



on a small group of characters we know and love. I love them being in the eye of the storm, and them not knowing that for a while.” Leeson, in particular, gets to cover unusual new ground. “My aim was to give John something new to do, and he rose beautifully to the challenge,” says Nick. “I think that K9 often gets a bad press, in the sense that people can fall into the trap of thinking of him as a super-augmented sonic screwdriver. A magic, get out of jail card. He can be that, but the fact that he’s such a beautiful, technological box of tricks offers so many other possibilities! I tried to tap into that potential here...” **DAN TOSTEVIN**

BUY IT BECAUSE: It’s the first part of an epic finale.

WHAT’S IT ABOUT?
There are dark skies on Krellos... and something gigantic is descending. Far up the mountain, an aged explorer is in trouble. Will the Doctor and Leela be able to save both him and his planet?

“We’ve worked very hard to make sure that, if you’re a fan of the Doctor, Ace, and Benny, then they are in every story,” says James. “With the first one, it really was a Benny box set with the Doctor and Ace,” Lisa clarifies. “He’s in this one much more. There are more appearances of both him and Ace, but it’s still a Benny box set. “I just love it, because I think it’s injected something new into the series. This series has been around for 17 years now. I love the fact that Benny can meet the Doctor again. I think that’s really great...” **DAN TOSTEVIN**

BUY IT BECAUSE: It features the long-awaited return of Sutekh!

WHAT’S IT ABOUT?
Professor Bernice Summerfield has discovered a Pyramid on Mars. Inside, she finds that her old friend the Doctor is fighting a battle with the Osiran God Sutekh. A battle that he is losing...

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■ *The New Adventures of Bernice Summerfield Volume 2: The Triumph of Sutekh* box set

by Guy Adams, Justin Richards, James Goss, Una McCormack [Professor Bernice Summerfield, Seventh Doctor, Ace]
Big Finish £20.00 See page 77
CD - AUDIO READING
■ *Shadows of Serenity* by Nigel Robinson [Sixth Doctor and Peri] Big Finish £2.99
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DOCTOR WHO THE DROSTEN'S CURSE
A.L. KENNEDY

JULY WEDNESDAY 15 MAGAZINE
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■ *The Drosten's Curse* by AL Kennedy [Fourth Doctor] BBC Books £18.99 See above

CD - TALKING BOOK
■ *The Ark in Space* by Ian Marter [Fourth Doctor, Sarah and Harry. Read by Jon Culshaw] BBC Audio £20.00 See page 78

THURSDAY 23 MAGAZINE
■ DWM 489 Panini £4.99
FRIDAY 31 CD - AUDIO DRAMA
■ *We are the Daleks* by Jonathan Morris [Seventh Doctor and Mel] Big Finish £14.99 See page 76
■ *The Fate of Krellos* by Nicholas Briggs [Fourth Doctor, Leela and K9] Big Finish £10.99 See page 76

■ *Counter-Measures Series 4* box set by Mark Wright, Cavan Scott, Matt Fitton, John Dorney, Ken Bentley [Counter-Measures] Big Finish £30.00 See page 78
AUDIO READING
■ *Dark Convoy* by Mark B Oliver [Seventh Doctor and Ace] Big Finish £2.99 See page 78

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Dark Convoy

AUDIO READING Big Finish
WRITTEN BY Mark B Oliver
FEATURING The Seventh Doctor and Ace
RRP £2.99 (download only)
PERFORMED BY Sophie Aldred
RELEASED 31 JULY

The latest *Short Trips* plunges the Seventh Doctor and Ace into the dangers of an Arctic convoy during World War Two.

"Most of the stories that we're told in movies that deal with convoys are all to do with Atlantic convoys, between the US and the UK," observes writer Mark B Oliver. "Very little is ever put into fictional form about the ones between Scotland and Murmansk, which was – not to denigrate the terrible dangers in the Atlantic – in many ways, far, far more dangerous. How close they came to Nazi forces in Scandinavia, the thermal currents, the icebergs... there's just so much built-in scope, in that scenario, that I felt you didn't need an alien presence, or something supernatural."

The Seventh Doctor's personality is a perfect fit for the setting.

"If you combine that kind of human anxiety, human stress, with a near-constant darkness, icy cold conditions – your hand would freeze to a metal surface if you put it on it, and clean take the skin off – I thought that was a very doom-laden scenario," Mark explains. "You have ships disappearing around you as you go. To plop the Doctor and Ace into that story just, to me, seemed to be something that was well-suited to *Doctor Who* in general, but particularly with this duo."

"I wanted to show the harsh realities of what those sailors went through, and what the merchant seamen went through. Everything could just appear fine, and then the next moment, death and destruction rains down. I would hope that the listeners would get a sense of what it must have been like to live in that awful period of our history. By throwing the Doctor and Ace into a situation in which they have very little control, maybe that's a window onto a very dark chapter in our history..."

DAN TOSTEVIN

BUY IT BECAUSE: It's a dark tale set during World War Two.

WHAT'S IT ABOUT?

Materialising aboard the submarine HMS Thunder during the Second World War, the Doctor and Ace join Commander Fitzgerald and his crew as they track a fellow sub in trouble...

The Ark in Space

TALKING BOOK BBC Audio
WRITTEN BY Ian Marter
FEATURING The Fourth Doctor, Harry and Sarah
RRP £20.00 (CD)
READ BY Jon Culshaw
RELEASED 16 JULY

After establishing his uncannily accurate Tom Baker impression on comedy shows like *Dead Ringers*, Jon Culshaw is finally getting the chance to play the Fourth Doctor straight, reading the new audiobook of *The Ark in Space*.

"I'm an eternal, lifelong fan of the programme," he enthuses. "My very first *Doctor Who* episode I remember watching as a child was *The Time Monster* [1972]. I was struck by the round things on the TARDIS walls, and I was immediately compelled to go into my dad's shed, and stick some paper plates to the wall, so his shed would be like the TARDIS!"

"It's such a cracking story, *The Ark in Space*. The sense of outer space, and perhaps Tom Baker's key speech from

his time – the 'indomitable' speech. So I was delighted to do that one."

The 1975 television serial on which this 1977 novelisation is based was Tom Baker's second adventure as the Doctor, and Jon remembers it well.

"Jon Pertwee was always my Doctor," he explains. "In the first Tom Baker story, Tom was quite comedic, and I didn't get it at first, I didn't understand it, I didn't like the change. But *The Ark in Space* was the story where I thought 'I get it now'. So to read the audiobook, and be absorbed into it, was absolutely magnificent."

"I didn't want to pepper it with too many different voices, and make it sound like some sort of demented voicereel," he laughs, "but I did want to recreate, as much as I could, Tom's astonishing enigmatic voice. Any time that there was Tom Baker dialogue in there, I couldn't resist but to say it as Tom, as I remembered it in the programme. Not as a comedic Tom, not in a *Dead Ringers* phone call way, but with the sense of how he delivered them at the time."

What was it like to be playing the Doctor outside of that comic context?

"To read the audiobook was absolutely magnificent..."

Counter-Measures Series Four

AUDIO DRAMA Big Finish
WRITTEN BY Mark Wright & Cavan Scott, Ken Bentley, John Dorney, Matt Fitton
STARRING Simon Williams (Group Captain Gilmore), Pamela Salem (Rachel Jensen), Karen Gledhill (Allison Williams), Hugh Ross (Sir Toby Kinsella), Oscar Pearce (The Captain), Philip Pope (Templeton)
RRP £40.00 (CD)
RELEASED 31 JULY

Counter-Measures – the spin-off series featuring characters from 1988's *Remembrance of the Daleks* – is back for a fourth run, and its stars couldn't be happier.

"The lovely thing about playing an ongoing character is that the writers get to know your speech patterns, and the things you're good at," smiles Simon Williams, who plays Gilmore. "It's like getting into a piece of clothing you're very familiar with."

"It's turned into a completely different role, I think," observes Karen



The cast of *Counter-Measures Series Four*.

Gledhill, of her character, Allison.

"Now, the writers all know us as actors as well as the characters, and they've fleshed everything out, which has given us all lovely opportunities."

The new series acts as a climax to the previous three, as producer David Richardson explains.

"I was very keen that those four volumes would stand together as one complete story," he says. "What I think the writers have done very cleverly is take elements of all the past series, and weave them together into a cohesive whole that has been there for some time – but you will only realise what it is and how it all ties together when you hear Series Four."

Throughout the series, the four main characters remain at its heart...

"Although she's been portrayed as very strong and in-charge, they are now getting some of the vulnerabilities," reveals Pamela Salem,



Jon Culshaw – a *Doctor Who* fan since 1972!

© NEIL GARDNER

"This is something I've been wanting to do for ages," Jon admits, "but quite often, it's difficult to get over the issue of 'Oh, well if he does it, it'll just be a joke'. So to have a go at an amazing story like *The Ark in Space*, in real time, not reaching for a joke or an exaggeration, but just flowing with the story, was a wonderful thing to do. And I'm desperate to do more of that."

"I just hope that I've conveyed such a brilliant story in the right way, to do it justice," he sums up. "I'm a fan myself, so I delivered it in the way that I might want to hear it from a fan's point of view, so I hope I've judged that right. That's what I hope comes across: my own enthusiasm to the programme. You want to make it a little bit infections, I suppose, and I hope that's happened..."

DAN TOSTEVIN

BUY IT BECAUSE: It's *Doctor Who*, read by Jon Culshaw!

WHAT'S IT ABOUT?

In the far future, a selection of humanity is deep-frozen in a fully automated space station. One that has been infiltrated by the parasitic Wirrn...

of Rachel. "There's a nice relationship that's developed with Allison, who I sort of see in a daughterly way, she's a good friend. One has to plunge one's own depths a little bit more to get some more sides to the character."

What's the highlight of the new run?

"I think probably the last episode," suggests Hugh Ross, who plays Sir Toby. "Matt Fitton [writer] really understands. He just really gets Toby, and I think it's a really brilliantly-written episode. I didn't expect it to be quite as ruthless as it turns out to be!"

"I had one reaction to that script: 'Wow!'" agrees Pamela. "If you told me about it now, I'd do the same thing."

"It's interesting, talking to people who have read the scripts, and talking to the cast – they're saying they've never been so shocked or surprised by a set of scripts before," smiles David. "It certainly brings a lot of the *Counter-Measures* story to a full stop by the end of the box..."

DAN TOSTEVIN

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PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* CDs and books!

WIN!

THE GOOD SOLDIER COLLECTED COMICS!

The *Good Soldier*, a collection of classic comic strips featuring the adventures of the Seventh Doctor and Ace from the pages of **Doctor Who Magazine**, is out now, priced just £13.99. The strips have been digitally restored



for this compilation, often from the original artwork. There's also a wealth of exclusive, brand-new material revealing how the strips were created, with contributions and commentary from the writers and artists, including Andrew Cartmel, Mike Collins, Gary Russell, Lee Sullivan, Paul Cornell, John Freeman and Richard Whitaker.

We have **FIVE** copies of *The Good Soldier* to give away to lucky readers who can answer this:

Which unusual piece of clothing is favoured by the Seventh Doctor?

- ☐ A question-mark jumper
- ☐ An exclamation-mark onesie
- ☐ A semi-colon fleece

Phone* **09011 542 221** (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "IN THIS REGENERATION I'VE REGAINED MY IMPECCABLE SENSE OF HAUTE COUTURE."

WIN!

THE ARK IN SPACE CDs!

The latest talking book from BBC Audio is *The Ark in Space*: a brand-new, unabridged reading by Jon Culshaw of the classic Target novelisation written by Ian Marter.

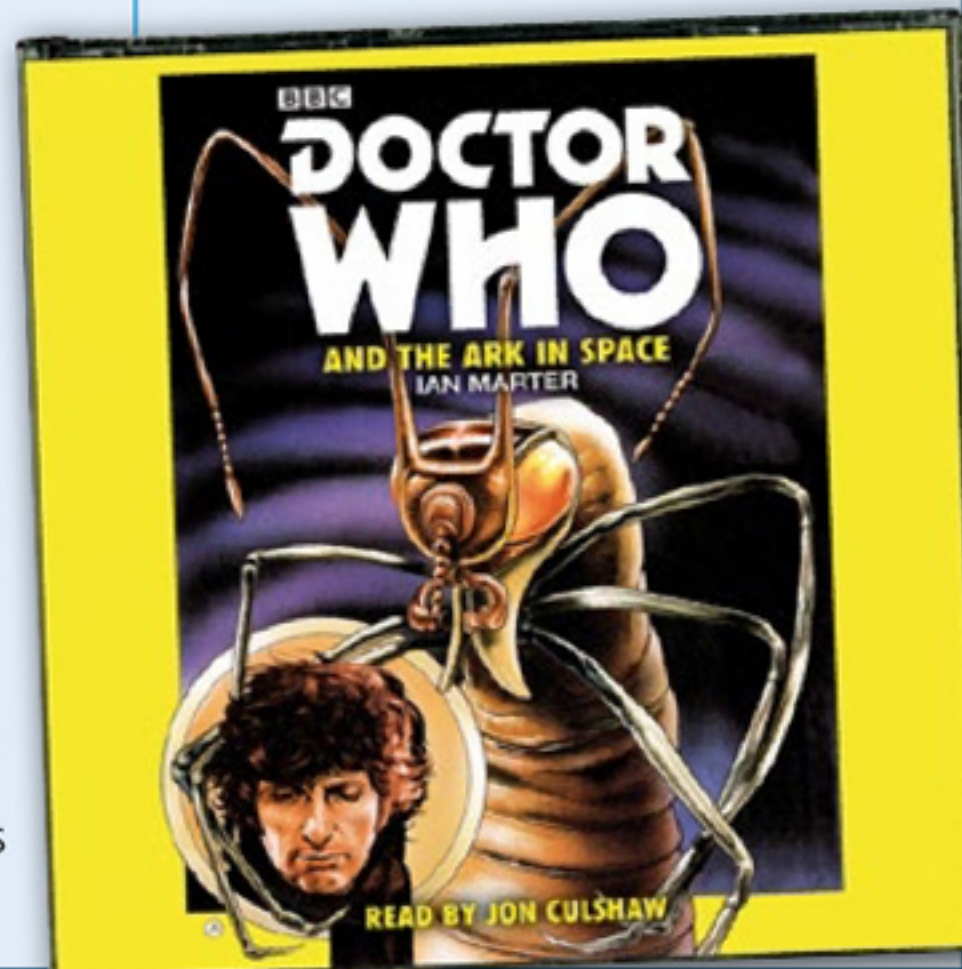
Based on the 1975 TV story by Robert Holmes, *The Ark in Space* features the Fourth Doctor, Sarah and Harry. At a time in the far-off future, Earth has become uninhabitable. A selection of humanity is placed, deep-frozen, in a fully automated space station, to await the day of their return to Earth. Thousands of years later, the TARDIS arrives, and the Doctor and his friends discover things going wrong. The station is under attack from the giant Wirrrn, deadly creatures who – in their lust for power – threaten the future of the human race...

The Ark in Space is released on CD on 16 July, priced £20.00. Thanks to BBC Audio, we have **FIVE** copies to be won by readers who can answer this question:

Which couple aboard the Ark were 'pair-bonded'?

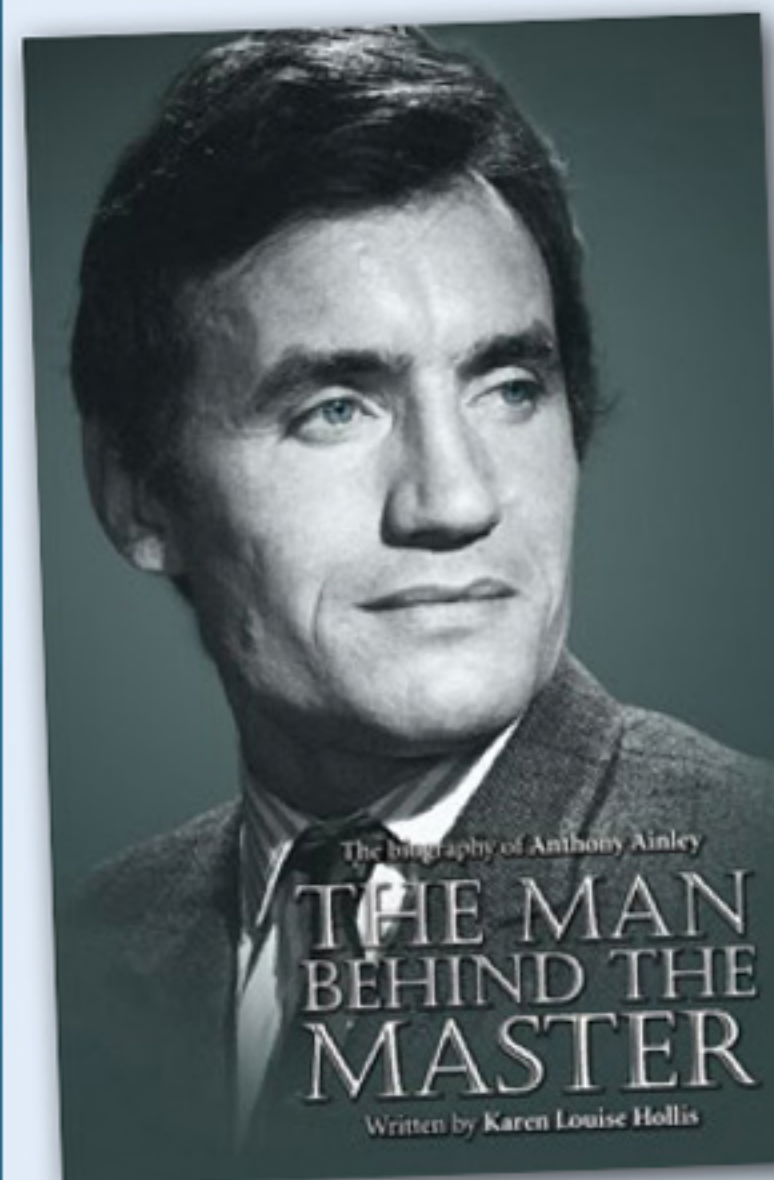
- ☐ Noah and Vira
- ☐ Noah and Nelly
- ☐ Noel and Liam

Phone* **09011 542 223** to enter (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "THEY'RE INDOMITABLE. INDOMITABLE!"



WIN!

THE MAN BEHIND THE MASTER BIOGRAPHY!



A new biography of actor Anthony Ainley, entitled *The Man Behind the Master*, has recently been published by Fantom Books. Known to millions the world

over for his portrayal of the Master in *Doctor Who* during the 1980s, Ainley had a prolific career which encompassed starring roles in *Spyder's Web* and *It's Dark Outside*, as well as appearances in cult films. But the dramas in Anthony's real life were far more fascinating than many of the parts he played on screen...

The book is available from www.fantomfilms.co.uk and costs £19.99. Thanks to Fantom, we have **THREE** copies to give away to readers who can answer this question...

Who else did Anthony Ainley play in Doctor Who?

- ☐ Consul Kassia
- ☐ Consul Tremas
- ☐ Converse Trainers

Phone* **09011 542 222** (51p per call) to enter, or post your entry to the address below, starting with: "PEOPLES OF THE UNIVERSE, PLEASE ATTEND CAREFULLY..."

WIN!

THE TRIUMPH OF SUTEKH CDs!

Professor Bernice Summerfield, archaeologist and adventurer, has discovered a pyramid on Mars. Inside she finds her old friend the Doctor is fighting a battle with the Osiran god Sutekh. One he is losing...

The New Adventures of Bernice Summerfield continue with *The Triumph of Sutekh*, a CD box set of brand-new, full-cast audio adventures from www.bigfinish.com starring Lisa Bowerman as Benny, Sylvester McCoy as the Seventh Doctor and Sophie Aldred as Ace. The set also sees the return of Gabriel Woolf as Sutekh the Destroyer, a role he first played in the 1975 adventure *Pyramids of Mars*.

The set is priced £20.00, on CD and download, and contains four stories: *The Pyramid of Sutekh* by Guy Adams, *The Vaults of Osiris* by Justin Richards, *The Eye of Horus* by James Goss and *The Tears of Isis* by Una McCormack. We have **FIVE** sets to give away to readers who can answer this question...



How does the Doctor refer to Sutekh in Pyramids of Mars?

- ☐ Last of the Osirans
- ☐ Last of the Time Lords
- ☐ Last of the Summer Wine

Phone* **09011 542 224** to enter (51p per call) and leave your details to enter, or post your entry to the address below, starting with this chilling demand: "KNEEL BEFORE THE MIGHT OF SUTEKH!"

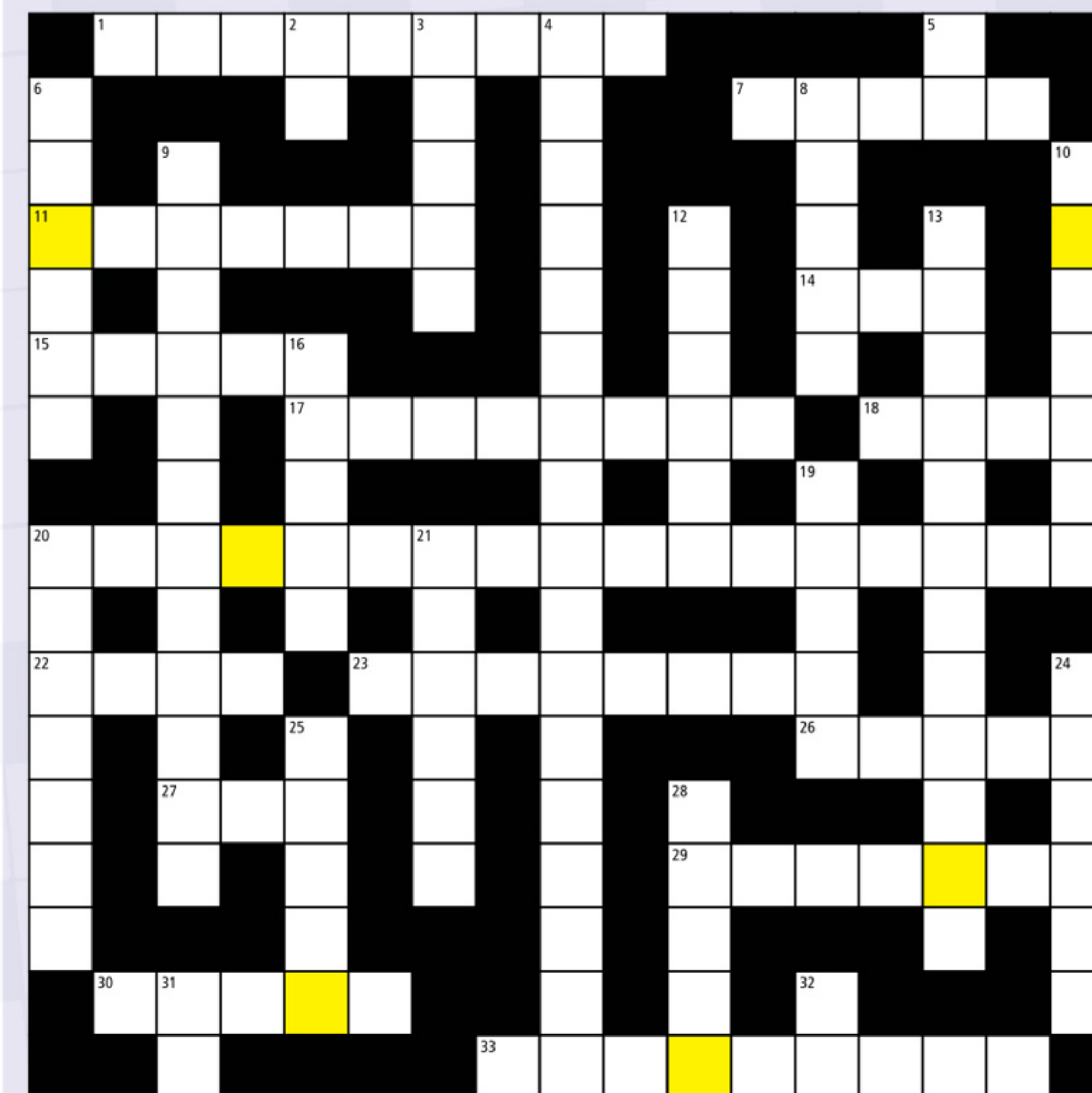
sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 25 July 2015. **TERMS AND CONDITIONS:** Competitions are not open to employees of *Doctor Who Magazine*, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. *DWM* will not enter into any correspondence. Winners' names will be available on request.

HOW TO ENTER

***BY PHONE:** Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. From 1 July 2015, calls will cost 50p plus your network access charge. Always ask the bill payer before calling. Competition lines open on Thursday 25 June 2015 and close at midnight on Wednesday 22 July 2015. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to *Doctor Who Magazine* 488, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope **ONLY** please (sorry, but

Crossword

Do you know your Lesterson from your Lester?
Then why not pit your wits against this puzzle?



ACROSS

- (and 9 & 21 Down) Time Lord organisation mentioned by Castellan Spandrell (9,12,6)
- (and 30 Across) Actor who appeared with Patrick Troughton and Peter Davison's Doctors (5,5)
- Character played by John Abineri (7)
- The Reverend Ernest Matthews was turned into one (3)
- 11 Across for example (5)
- "Harry Sullivan is an _____!" (8)
- Leela said the Doctor sometimes spoke like one (4)
- Missy, apparently (3,5,2,3,4)
- Instrument played by Kamelion when he was posing as King John (4)
- The Planet of Decision (8)
- Colleague of Mr Lilt (5)
- The business of Global Chemicals (3)
- A part of the TARDIS (7)
- See 7 Across
- Major or Minor (9)

DOWN

- ___ Gold – character played by Peter O'Brien (2)

- ___ Tank – the National Institute for Advanced Scientific Research (5)
- Character played by Dennis Chinnery (6,1,10)
- Deity worshipped by the Deons (2)
- The Doctor saw one when he was subjected to the horrors of the Punishment Dome (6)
- Shape adopted by the TARDIS when the Doctor attempted to repair the Chameleon Circuit (5)
- See 1 Across
- Captain Jack pretended the Chula ambulance was one (7)
- Nicholas _____ – director (6)
- Actor who worked with William Hartnell and Patrick Troughton's Doctors (5,7)
- Alien who misled Soldeed in order to invade Skonnos (5)
- Time _____ (5)
- Location of UNIT operations during the Zygon invasion (7)
- See 1 Across
- (and 25 Down) Realm that the Sixth Doctor tried to access in order to locate his second incarnation (6,5)
- See 24 Down
- Gold _____ – Time Lord official (5)

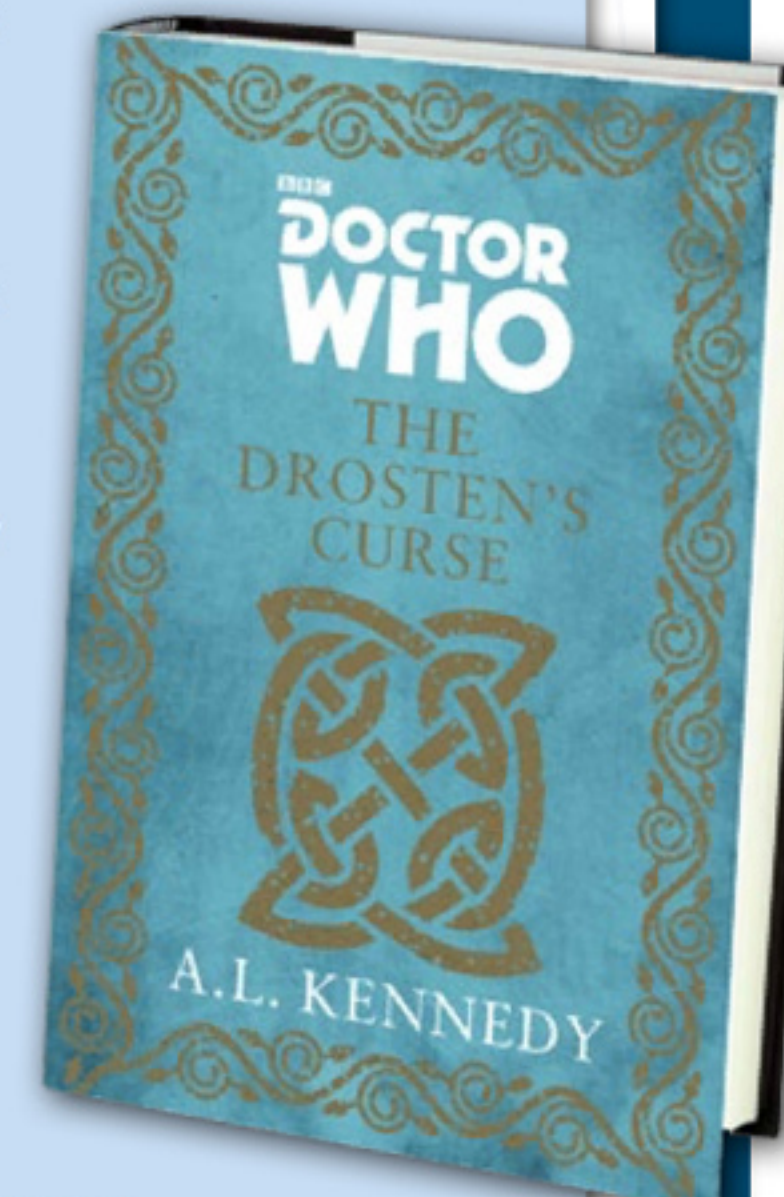
WIN!

THE DROSTEN CURSE NOVEL!

The *Drosten's Curse* is a new novel featuring the Fourth Doctor by acclaimed writer AL Kennedy.

Something distinctly odd is going on in Arbroath. It could be to do with golfers being dragged down into the bunkers at the Fetch Brothers' Golf Spa Hotel, never to be seen again. It might be related to the strange twin grandchildren of the equally strange Mrs Fetch – owner of the hotel and fascinated with octopuses. It could be the fact that people in the surrounding area suddenly know what others are thinking, without anyone saying a word...

The Drosten's Curse is published in hardback by BBC Books on 16 July, priced £18.99. *DWM* has **FIVE** copies to give away to readers who can complete the crossword and rearrange the letters in yellow to form a name which connects *Revenge of the Cybermen* and *Cold War*...



Phone* **09011 542 232** (51p per call) with your answer, or you can post it to the address on the opposite page, starting with this phrase: "PELADON, FENRIC, THE BLACK SPOT AND NOW THIS..."

BT calls cost 51p per call. Cost from other networks may be higher. From 1 July 2015, calls will cost 50p plus your network access charge. Always ask the bill payer before calling. Competition lines open on Thursday 25 June and close at midnight on Wednesday 22 July 2015. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 25 July 2015.

- Production code of *The Savages* (1,1)
- Production code of *The War Games* (1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: BARBARA



WOTCHA!

The page that can twist your mind as easily as a two-leg boy twists another's arm.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

#59

JO GRANT'S SPECIAL DELIVERY

You may recall that last month we touched upon the subject of coincidental TARDIS landings: those occasions when it appears to be nothing more than a wallop great fluke that the Doctor happens to turn up at a moment of crisis. This month I propose to ponder an altogether more problematic syndrome: namely, stories whose entire plots are so riddled with coincidence that the viewer is required to bring along a shedload of goodwill and imagination to explain away the unreasonable demands being placed on the laws of probability.

Take *The Hand of Fear*: a story kicked into life by a conjunction of circumstances so implausible that one can't help but wonder if Eldrad's psychic powers extend as far as being able to force the TARDIS to materialise in that particular quarry at that precise moment, having already determined 150 million years earlier that his severed hand would one day fetch up within walking distance of a nuclear reactor.

Then there's the curious business of Tegan's relatives. Granted, there's no reason why her aunt's sports car shouldn't happen to bust a flat on that particular stretch of the Barnet bypass, nor why her grandfather shouldn't happen to live in a village whose church has an alien monster lurking behind the limewash:



either situation might be written off as mere happenstance, but put them together and it starts to look a bit fishy. And that's before we get to the mind-boggling coincidence-fest that is *Arc of Infinity*, in which Tegan's cousin Colin decides to visit Amsterdam where, at the insistence of his Kermit-voiced companion Robin, he ends up sleeping in the very crypt where Omega has parked his TARDIS. Seriously, what are the chances? They're so stonkingly unlikely that one feels compelled to devise a plausible explanation, so here's mine: as we will later discover in *Snakedance*, the alien Mara is still present in Tegan's mind – and, keen to escape from Earth and reach the planet Manussa, it detects the presence of a TARDIS in Amsterdam. At a family get-together in London, her self-control weakened by too much rum and coke, Tegan briefly succumbs to the Mara, and the snake slithers onto the arm of her cousin. Some weeks later, during a discreet fumble on the way home from a Kajagoogoo gig, the snake uncoils from Colin to Robin, who duly suggests a backpacking holiday in the Netherlands. There. As alien schemes go, it's no less labyrinthine than Omega's.

Staying in the same season, *Terminus* finds the Doctor fortuitously arriving just in time to prevent the eponymous space station from jettisoning its unstable fuel and destroying the entire universe, which is jolly lucky for all concerned – particularly when you consider that if Turlough hadn't sabotaged the TARDIS in the first place, they wouldn't be there at all, and the universe would just go fatoom. Something



of an own goal for the Black Guardian there. Which brings us, in a backtracking sort of way, to *Mawdryn Undead*, a story so steeped in spurious synchronicities that the script has the decency to get embarrassed about it. "What worries me is the level of coincidence

in all this," muses the Doctor at one point. "Almost as if some cosmic influence..." and then he tails off, never to mention it again. At least it's an attempt to make it sound like they've got it covered, but what does it mean? Are we to understand that the Black Guardian has seen to it that Turlough was not only exiled to Earth but specifically sent to the

Brigadier's school, and that Mawdryn's ship would come within transmat range of the school on that particular day, because, er... why? Because the Black Guardian wants the Brig to be involved in the humiliation and defeat of the Doctor? That can't be it, because he's happy to settle for Turlough braining our hero with a rock before the old friends have set eyes on each other – and anyway, the Black Guardian gets as alarmed as everyone else by the whole Blinovitch business, and actually my head hurts. Let's move on.

Specifically, let's move on to *Planet of the Spiders*, in which Jo Jones (née Grant) just happens to return the blue crystal from the Amazon at the very moment when the spiders of Metebelis are preparing to nab it by making contact with Lupton, who just happens to have enrolled at the same meditation centre as Mike Yates, which just happens to be run by the Doctor's old guru from Gallifrey. How does that even begin to sound probable? We can only assume that the whole affair is being ruthlessly orchestrated by K'anpo Rimpoche to teach the Doctor a stern lesson about greed and daisies and stuff.

IN A NUTSHELL: Kismet? Hardly.

SECOND DOCTOR TOP TEN

- IT'S RAINING BEN
- FLY ME TO THE MOONBASE
- ANNEKE IN THE UK
- QUARKLIFE
- WAKE ME UP BEFORE YOU HOBO
- BERNALIUM RHAPSODY
- SOWING THE SEEDS OF DEATH
- ALL ABOUT THAT BASE UNDER SIEGE
- AUNTS YOURSELF GIDDY
- WHEREVER I WEAR THAT HAT, THERE'S SOME FOAM

WHAT A LOAD OF RUBEISH

The bespectacled boffin scrutinises the worst jokes in the cosmos.



VERDICT: "You've lost me."

THE Six Faces OF DELUSION

We all know that Tom Baker played the villain in *The Golden Voyage of Sinbad*. But which five of these *Doctor Who* alumni graced Ray Harryhausen's stop-motion legends, and which one is just a myth?

Answer revealed at the bottom of the page.

- 1 Michael Craig, *The Trial of a Time Lord*'s Vervoid-vanquishing Commodore Travers, does battle with a giant crab in *Mysterious Island*.
- 2 Honor Blackman, another Vervoid veteran, plays the goddess Hera in *Jason and the Argonauts*.
- 3 Patrick Troughton is a blind man terrorized by harpies in *Jason and the Argonauts*.
- 4 Peter Gilmore, who comes to a grisly end in *Frontios*, is squished to death by a giant walrus in *Sinbad and the Eye of the Tiger*.
- 5 Tim Pigott-Smith, of *The Claws of Axos* and *The Masque of Mandragora* fame, makes short work of a giant scorpion in *Clash of the Titans*.
- 6 Neil McCarthy, speared by a Swampie in *The Power of Kroll*, has a whole swamp of his own as the evil Calibos in *Clash of the Titans*.

SUPPORTING ARTIST of the month

From the control centre of Sea Base 4 to the spaceport of Inter Minor, the business of conducting a conspiratorial chit-chat in a bustling workspace has always presented a challenge to *Doctor Who*'s ne'er-do-wells. It's a problem not only for the conspirators themselves; it's tough on everyone else too, not least the doughty background artistes who are required to maintain the pretence

that they can neither see nor hear the hugger-mugger conference that's carrying on mere feet away, in stage whispers loud enough to be picked up by studio microphones. As this month's magic moment at 14:45 in Episode 1 of *Doctor Who and the Silurians* graphically illustrates, it's a precarious illusion, particularly if one of the extras decides to blow the gaffe by swivelling around and looking straight into camera before apologetically turning back to his wallchart with body language that silently shrieks, "Sorry, I didn't realise we were still going." Oops.



NEXT ISSUE...

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